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EDITORIAL

The Sociable Viol

"What the English call a Consort, very aptly taken from the Latin word Consortium, is when people come together in Company with all kinds of different instruments, such as Harpsichord, the large Lyra, double Harp, Lutes, Theorboes, Bandoras, Penorcon, Citterns, Viol da Gamba, a little descant Fiddle, a Flute or a Recorder, and sometimes even a softly-blown Sackbutt or Rackett, to make quiet, soft and lovely music, according together in sweet harmony."

(Michael Praetorius, 1619)

One of the objectives to which this society is dedicated is to nourish the revival of viol-playing in the United States. Many friends of mine have asked why these old instruments should be revived, unless it be for an historical purpose, to hear what music of the period really sounded like. For such a purpose a few professional ensembles would do; but we amateurs have a different purpose. We do not look upon the viol and the music we play as forms of an ancient art; we consider viol-playing highly contemporary, for we are making music for the sheer joy of creating something with friends and fellow-musicians. Viol-playing is a friendly art - a sociable art.

Involved in this purpose are two noteworthy elements. Instead of vicariously enjoying music, we are making it; and we are making it with our fellowmen. For my own part, my deepest friendships have been formed through music-making.

But we are asked, "Won't contemporary instruments serve this twofold purpose as well? Why the viol?" The ubiquitous instrument is, of course, the piano. And excellent as it is, for acquiring a sound musical foundation, it is essentially a solo instrument and the pianist is a solitary performer. (Even string quartet players who occasionally consent to play a piano quintet or quartet really do not like playing with the piano as well as they do by themselves.)

It is true that players of string instruments - the violinist, the violist, the cellist - are more sociable. They enjoy playing chamber music, for there is a rich and abundant literature for them. However, before they can acquire enough technique to enjoy playing, and performing the literature, they must spend years learning to play; these instruments are difficult.

Not so the viols. They should be the true amateur's delight. Their soft tone makes them ideal for "hausmusik" and for ensemble playing. The fact that the instruments are fretted removes

most of the problems of intonation - the real bête noire of every string player. And the fact that the vibrato is used only sparingly alleviates another difficulty.

Finally, the music for viols - the music of the Renaissance - is easier to play and the parts contain fewer notes; but at the same time the music is first-rate in quality - and there is an abundance of it. As a matter of fact, violin teachers in search of good substantial fare for their pupils might do well to go to the viol literature. Their pupils will enjoy playing together, and at the same time they will learn worthwhile music.

But for the musical amateur the greatest reward will be the privilege of participating in a creative, artistic experience. One of the most deplorable aspects of our society is the vicariousness of our living. Americans watch performances and demand almost the impossible from the performing artists; but they have no conception of the artistic experience nor of creativity as an expression of the individual. It is our privilege to exemplify the joy, the sense of fulfillment that results "When people come together in Company with different instruments...to make quiet, soft and lovely music."

Sara Ruth Watson,
Cleveland State University

THE RENAISSANCE SOURCE OF THE VIOLS

by

Karl Neumann

University of Southern Mississippi

In the early 15th century, at the approaching decline of the Gothic period, signs of a profound spiritual unrest, of a growing impatience with old trodden ways and traditional, stereotyped views and responses, meet the eyes in every province of the European spirit. Religious, artistic, political, and industrial observances that had remained stable for generations, had their firm place allotted in the social fabric, and what seemed to have hardened into fixed patterns become fluid again. A spirit of innovation, experimentation, and exploration is sweeping the Western world; "a flood of new thoughts, purposes and views transforms the whole medieval conception of nature and man" (Jakob Burckhardt)-- we stand on the verge of what is known as the European Renaissance.

It is typical of that era that in the field of musical instruments-- as in most other cultural provinces -- we are suddenly confronted with a great variety of new types and designs; an abundance of novel instruments appear,¹ while many others, held till then in high esteem, are being discarded and declared unservicable as utterly lacking in musical merit. The portative organ, the mandola, the marine trumpet (tromba marina), and the psaltery become obsolescent; the rebec is termed by Agricola in his "Musica Instrumentalis Deudsch" (1528) an "unnuetz Instrument" (a useless instrument); and only the medieval fiddle (viele, vihuela) is saved from certain extinction by being elaborated, as though overnight, into the viol (viola-da-gamba) and its collateral type, the Renaissance-lyra.²

It is a tribute to the high artistic standards of the Renaissance that the viol, almost from its very beginnings, achieved a perfection of design, workmanship, and acoustic quality hardly ever surpassed in later years.³ Such speedy consummation, though, was

¹ Curt Sachs, History of Musical Instruments (N.Y.: W.W. Norton & Co., 1940), p. 298; Friedrich Niederheitmann: Cremona (Leipzig: n.p., 1922), p. VIII; Karl Geiringer, Musical Instruments (London: George Allan & Unwin, 1943), p. 111.

² Not to be confounded with the medieval "lyra" or "lyre".

³ Gerald R. Hayes, Musical Instruments & their Music, 1500-1750 (London: Oxford University Press, 1930), p. 43, names the viol by Hanns Vohar (?), presumably from the late 15th century, "perhaps the finest viol now in existence."

prompted by a marked predilection of the age for the viol, which (together with the revived lute) quickly advanced to the position of favorite Renaissance instrument.

To understand more fully the aesthetic changes that brought the viols into instrumental prominence we shall briefly survey:

- a) the social transformations occurring at that period, inasmuch as they affected the development of the arts;
- b) the new aesthetic sensibilities and artistic ideals;
- c) the musical results of this general artistic re-orientation.

a)

Pre-Renaissance thought had conceived of the world as structured in a divinely pre-ordained hierarchical order.⁴ In the ascending scale of values implied in this scheme--from brute matter to the supreme spiritual essences--art was held to be assigned a middle station, in subordination that is to say to the high spiritual categories, and consequently to find its justification and true objective in the service of the latter ("ars ancilla ecclesiae"). As a result of this concept, the artistic imagination strongly inclined itself towards regions of extramundane, supersensuous experience, and as a corollary consequence, the artist himself displayed an innate deference towards the established spiritual powers.

Now from the artist's point of view, the most immediate effect of the Renaissance spirit was the charter of full spiritual freedom bestowed upon him. The spiritual allegiances were passing away; from the position of self-effacing, often anonymous servant of the spiritual orders he now aspires to personal acknowledgement, renown and "glory".⁵ His sensuous nature, long shackled by spiritual discipline, is passionately reaching out towards the outer tangible world, which he feels is his artistic challenge to explore, to recreate into a harmonic totality, to transfigure into a "thing of beauty."

⁴ Cf. John Dewey, Reconstruction in Philosophy (New York, 1920), p. 16 ff.

⁵ Compare the typical Renaissance attitude expressed in the opening lines of Love's Labour's Lost:

Let fame, that all hunt after in their lives,
Live registered upon our brazen tombs,
And then grace us in the disgrace of death.

Also Jakob Burckhardt, Die Kultur der Renaissance in Italien (Leipzig, E.A. Seemann, 1869) proclaims on p. 121 ff. the "passion for glory" one of the major factors and incentives of the age.

b)

The passing of the artistic patronage from the church to the affluent, self-confident aristocratic and patrician circles of the laity, quite particularly to the princely courts then in full political ascendancy, brought in its train an unprecedented infatuation with beauty--with beauty *per se*, to be realized in all its manifold aspects, such as elegance, luxury, opulence, sensuous fascination. This extraordinary new cult was taking firm hold first of the Italian nobility and thence fast spreading to the rest of Europe. Jakob Burckhardt⁶ describes its effects as follows:

The demeanor of individuals and all the higher forms of social intercourse became ends pursued with a deliberate and artistic purpose..... Outward life, indeed, in the 15th and the early part of the 16th century was polished and ennobled (in Italy) as among no other people in the world..... We read in the novelists of soft, elastic beds, of costly carpets and bedroom furniture of which we hear nothing in other countries..... Much of this is drawn within the sphere of art. We see with admiration the thousand ways in which art ennobles luxury... absorbing whole branches of mechanical work into its province....

c)

The passionate interest in beautiful works of the arts and crafts, and the burst of a "romantic sense of adventure into novelty,"⁷ that is, the impetus lent in every field of human activity to the exploring, experimenting, innovating spirit, might well account for the sudden luxuriant growth of numerous new instrumental species, of which the viols were only one particular instance. The unique character of the age, however, can be discerned in the fact that the perfecting of existing models, which formerly almost entirely depended on a slow, involuntary evolutionary process, became now a matter of planning, of deliberate rearrangement of given patterns, and of imaginative experimentation with novel designs to serve novel artistic requirements.

An episode from the life of Leonardo da Vinci, as told by Vasari,⁸ will serve for an illustration. Leonardo, famous in his lifetime no less for his musical genius than for his many other, nowadays better remembered accomplishments, received in 1494

⁶ Op. cit., p. 376.

⁷ Dewey, op. cit., p. 38.

⁸ Giorgio Vasari, Stories of the Italian Artists (London: Chatto and Windus, 1906), p. 149.

an invitation from Ludovico Sforza, duke of Milan, to come to his court and perform before him on the lute. "Leonardo (Vasari says) brought an instrument which he had made himself, a new and strange thing, made mostly of silver, in the form of a horse's head, so that the tube might be larger and the sound more sonorous; by which he surpassed all the musicians assembled there. Besides, he was the best improvisatore of his time."

It is futile to speculate on the nature of Leonardo's "new and strange" model; Vasari's description is too vague and whimsical ("shape of a horse's head") to warrant any further conjectures beyond the explicit statement of Leonardo's aiming at a larger volume of sound by means of expansion of the sound-box. The significant point here is rather the independent, non-conformist attitude of Leonardo towards established instrumental designs. For him, as for a good many other outstanding Renaissance artists, existing models and observances are stripped of their mandatory force derived from traditional sanction; they are being considered mere plastic material on which artistic ingenuity is free to act, to experiment and to elaborate, and from which it may chance to derive new and unexpected sources of aesthetic enjoyment.

Taking thus into consideration the particular experimental, "modernistic" spirit of the period, the conjecture might be offered that the puzzling, never fully explained⁹, sudden emergence of the viols about the middle of the 15th century¹⁰ has to be laid to the door of a deliberate constructive effort¹¹ aiming at a thorough overhauling and reconditioning of the medieval "fiddle" so as to conform it to the new aesthetic canons of "integral beauty".

For in point of outer appearance, the viols showed themselves at once the true offspring of that fastidious, beauty-minded age that held mere functional efficiency and usefulness of small account unless redeemed and ennobled by decorative art. Beyond and above its musical (acoustical) sufficiency, a fine Renaissance instrument was expected to give artistic satisfaction by graceful design, choice material, elegant finish and-- as a frequent addition--rich artistic

⁹ Cf. Hayes, *op. cit.*, p. 56 ff.; Sachs, *op. cit.*, p. 347; Edmund S. J. Van der Straeten, *History of the Violoncello* (London: Wm. Reeves, 1915), p. 9 ff.

¹⁰ The first specifically mentioned maker of viols is Giovanni Kerlino, whose dates are given by Van der Straten as 1391-1451.

¹¹ Most likely of a cumulative order, i.e. integrating various structural innovations independently and over a longer stretch of time arrived at by a number of artists and craftsmen.

ornamentation. This general attitude towards instruments is well summed up in the painted motto "Rendo lieti in un tempo gli occhi el core,"¹² found on one of the oldest preserved harpsichords, made by Titus de Trasuntinis.¹³

But in spite of many exquisite showpieces from other instrumental families that have come down to us from the Renaissance, the viols may well serve as a fitting epitome of the single-minded Renaissance preoccupation with decorative beauty. It is no exaggeration to say that the grace of their outer design, combining a noble simplicity and perfect harmony of structure with a "most appealing diversity in their curves,"¹⁴ the consummate artistry shown in the cut and placement of the sound-holes, as well as the fine ornamentation (most conspicuously displayed in the "head-piece") surpass by standards of beauty and elegance even the classic pattern of the Cremonese violins.¹⁵

Another characteristic aspect of the viol -- its singular variability of shape and construction -- relates it clearly to that period of intense social and cultural flux, to the "non-conformist" Renaissance society setting great store by originality, novelty, and individual distinctiveness. "The historian is defeated," says Hayes, "in an attempt to produce a compact diagram of chronological changes in the viols by the irrepressible tendency of the 16th century makers to produce exceptions to any apparent regularity. . . The viol is indeed the very Proteus among instruments, and yet, explain it how you will, tonally it remains the same throughout."¹⁶

Hayes therefore attempts only the most general summary by pointing out that about 1500 "the prevailing fashion seems to have been against corners," that in the next phase "a fascination by corners and curls" set in (the soundholes, characteristically, taking on the "flaming sword" shape), until ultimately, "with occasional atavistic moments, the familiar standard model of the 17th century began to appear."¹⁷

¹² "I offer pleasure to the eyes no less than to the heart."

¹³ Cf. the color plates in A.J. Hipkins, *Musical Instruments, Historic, Rare and Unique* (Edinburgh: A. & C. Black, 1887).

¹⁴ Sachs, *op. cit.*, p. 350.

¹⁵ *Ibid.*, p. 350.

¹⁶ Hayes, *op. cit.*, p. 43; cf. Sachs, *op. cit.*, p. 349: "Every maker has his own shape."

¹⁷ Hayes, *op. cit.*, p. 43 ff.

So far only the external "ornamental" aspect of the viols has been considered. If now we turn our attention to the purely musical consideration that may have determined their development, we must in the first place mention the significant trend initiated by the Burgundian school (15th century) towards an extension of the musical gamut below the G, the lowest note in the medieval (Guidonian) system,¹⁸ an extension that made the devising of new bass instruments an indispensable prerequisite of the new musical practice.¹⁹

Added to this was the peculiar taste of the Renaissance-age "for a richer and more somber coloring",²⁰ the discovery of the expressive value of dark timbres and deep-keyed melodic lines. Bass instruments in consequence found themselves well in the forefront of the instrumental evolution of that period, and with mounting prestige proved often enough the formative center round which other kindred instruments (instrumental "families") developed.

Such was conspicuously the case with the viols. The common name of the family group, viola da gamba,²¹ to begin with, argues the formative role given to the bass-instrument; for the "gamba-way" of playing (that is, holding the instrument body downward between or upon the knees), from being naturally indicated for the full-size bass-instrument, was by way of binding precedent complied with by the rest of the viol family down to its smallest member, the high-descant viol (French: Pardessus de viole).²²

Similarly, when in the case of the bass-viol, due to its greatly expanded size,²³ it was found expedient to modify the old system of tuning (that is to say, by way of an over-all shortening of the intervallic distance between the strings to reduce the excessive

¹⁸ Cf. Gustave Reese, *Music of the Middle-Ages*, (New York: W.W. Norton & Co., 1940), p. 241.

¹⁹ Cf. Sachs, *op. cit.*, p. 303, and Hayes, *op. cit.*, p. 40, "The late 15th century saw the beginnings of an increase of size of instruments."

²⁰ Geringer, *op. cit.*, p. 113.

²¹ Italian for knee-fiddle.

²² Hans Heinz Draeger, *Entwicklung des Streichbogens* (Berlin: Triltsch & Hutter, 1939), p. 56, describes the "transfer of character" from the bass-viol to the rest of the choir.

²³ Cf. above note 20.

stretch of the left hand) and when ultimately²⁴ the lute accordatura was adopted for the bass-viol,²⁵ the rest of the viol choir followed suit even though their smaller size did not in any way warrant the change.

It should, however, be understood that the emphasis on the lower tonal ranges, much as it might account for the expansion in size of the bass-viol, does not by itself explain the concomitant transformation of the latter in tonal character and quality, still less does it offer any historical reason for the evolution of the "lesser" members of the viol family.

The chief incentive for the formation of the viols-- as particular instruments and as members of a collective group-- must more appropriately be sought in the radically novel aesthetic orientation of the age. The modern, unaccustomed sonorities aimed at and gradually realized by the anonymous creators of the viols may be considered the immediate reflection, in that particular instrumental field, of the new universal ideal of sensuous, wordly beauty-- beauty conceived as a substantial, sensible, immanent presence, to be defined and expressed by means of a harmonious scheme of clearly articulated lines, "tactile" surfaces, and "natural" colors. Translated into musical terms, this new conception of sensuous, phenomenal beauty would imply a heightened awareness of tone-color (timbre), a taste for the surface quality, the "luster" of sound and tonal expression, a sharpened sensibility for the harmony of blended (or contrasted) multiple voice parts.

There was then a patent need for a new kind of instrument to realize the new aesthetic values, and it was precisely at this juncture that the viol, by adapting itself more fully than any other instrument to the subtleties of delicately purified and softly blended tone-colors, rose to a position of eminence among the Renaissance instruments.

It will become plain how revolutionary a principle was involved in the new concern with sound-quality, in the growing sensitivity to color or "surface" of tone, if we remind ourselves, in contrast of the remarkable indifference of pre-Renaissance music to such tonal values. For the medieval musician instruments were essentially interchangeable, their individual, idiosyncratic differences were hardly considered. "It is wholly likely", says Reese, "that a part assigned to an instrument was usually played on any kind on which

²⁴ Cf. Sachs, *op. cit.*, p. 347 and Van der Straeten, *op. cit.*, page 9.

²⁵ Which meant the addition of a sixth string to the traditional five strings of the fiddle, and the tuning in fourths and thirds.

it was performable and which happened to be at hand."²⁶ The instruments themselves, it would appear, were built with little concern for roundness and sonorous smoothness of tone, i.e., for the projection of a sensuous, flowing melody.²⁷ An almost absolute lack of preserved specimens of early-medieval instruments must caution us, though, in any attempt to form too peremptory an estimate of their acoustic merits; to judge, however, from modern, carefully reconstructed models,²⁸ their tone appears to have been thin and shrill at least if compared with the Renaissance standards of tonal beauty set by the viols.

Yet again, it is difficult to define the distinctive quality of the viol tone. It has been called "reedy", not merely for its supposed resemblance with the oboe sound, but also because of its suggestive pastoral, elegiac color. Notice has been taken of its silvery luster, its rich yet mellow resonance, its fine balance and even gradation of "register". Yet its most characteristic feature, and the one that most particularly tallied with the predominantly polyphonic orientation of Renaissance music, is what Hayes terms "the perfect harmony and interlocking suitability throughout all its sizes,"²⁹ or what--with an eye to its prevailing polyphonic function-- may be described as a perfect homogeneity of timbre, permitting the conjunction of multiple polyphonic parts without obscuring their individual outline and articulation, and without preventing the clear motivic differentiation of the voices.

Now it goes without saying that the problem of a harmonious blend of several timbres could not have become a crucial artistic issue unless beforehand timbre as such had been critically distinguished and musical importance given to it. It has been noted above that precisely in this field aesthetic discrimination and expectation had been greatly advanced in the course of the Renaissance era, both as regards the artistic desideratum of a refined appealing individual tone quality and of the "interlocking suitability" of conjoined sonorities. This can be seen in the startlingly new uses to which the fashionable Renaissance instruments were being put not only in the solo field, but-- even more typically for the new spirit -- in "choric" (ensemble) music.

²⁶ Reese, *op. cit.*, p. 325.

²⁷ It is well to bear in mind that one of the prominent medieval instruments, the tromba marina, was played only in harmonics.

²⁸ Cf. Hayes, *op. cit.*, p. 158.

²⁹ *Ibid.*, p. 86.

This is not to say that "choric" use, which means the combination of divers kindred instruments, was altogether alien to former, pre-Renaissance ages. The notion of "like to like" is of old musical application, as old perhaps as music itself, and the juxtaposition, quite particularly, of two correlative instruments, one large and one small, is based on totemistic ideas of primeval tribal ages, as symbolizing the conjunction of the male and female principle.³⁰

Nor is there for the Middle Ages any lack of evidence, chiefly pictorial in nature, of a choric use of kindred instruments, that is, of their combination into what the Renaissance later termed "consorts"; an excellent example is furnished by the group of fourteen vihuela players (partaking in a larger ensemble of twenty-four musicians altogether) depicted in the tympanum of the Portico della Gloria in Santiago della Compostella, Spain.³¹

However, the choric factor instanced in pre-Renaissance periods took its occasion unfailingly from extra-musical considerations, such as compliance with a primitive symbology (totemism!), ready availability, social or professional convenience, and the like. At best, as in the banding together of like-minded, like-trained musicians into homogeneous "consorted" ensembles it argued the same corporate spirit of joint effort and camaraderie which, simultaneously, had given rise to the medieval guilds, corporations, and sodalities.

The Renaissance era, on the other hand, was the first to convert what previously, once and again, had been attempted at random or for adventitious reasons into the criteria of a definite artistic style. Only now was the choric use of instruments conceived as the specific method of fusing homogeneously concordant timbres. (In Shakespear's words: "the true concord of well-tuned sounds, by unions married"). And once such fusion was firmly established as a prime stylistic desideratum, the instrument makers on their part responded by creating ever more numerous and (within the group) more fully differentiated instrumental "families" or "consorts", i.e., groups of instruments variegated in size (and hence, in pitch), yet cognate in structure and altogether of an "interlocking" quality of timbres.

Here again the viols were among the leaders in the field. The early developed viol consort served as a model to younger "families" in their hatching state. Furthermore, the viol consort almost from its first appearance commanded the highest artistic esteem

³⁰ Curt Sachs, *Geist und Werden der Musikinstrumente* (Berlin: Dietrich Reimer Verlag, 1929), p. 254.

³¹ Vihuela is a Spanish variety of fiddle.

and social prestige. We see it figure largely in all fashionable occasions, ceremonies, pageants, inaugurations and triumphal processions, in which the Renaissance abounded. It put its stamp no less conspicuously on the musical displays, masques, "spectacles", "academies" (in Germany: "Fest- und Abendmusiken") of the princely court and the nobility.

To give some examples, the ceremonial "order of the day" at the wedding of Lucrezia Borgia (1502) mentions the presentation of a comedy "Cassina" with an intermedio before the third act, presented by an ensemble of six viols.³² Viol ensembles are equally on display in Duerer's "Triumphal Procession of Emperor Maximilian I" (1516).³³ Castiglione in his "Il Cortegiano", a dialogue on the refinements of court life, says: "Supreme delight offers the music of four viols as being most sweet and refined."

Castiglione, in the same dialogue, turns then to the "singing to the self-accompaniment on the viol" (cantare alla viola), which he judges to be "the finest musical accomplishment of a courtier."³⁴ This remark, alluding to the single, non-choric use of the viol, brings us to the other prominent Renaissance aspect of the viols: their solo-use.

We have seen before that one of the chief virtues of the viols, in the estimation of the Renaissance musicians, consisted in their delicate tonal balance, their even gradation of "register", and furthermore in their finely "profiled", as it were "plastic" quality of instrumental sonorities, which assured them a clarity of musical (melodious) utterance far beyond the reach of their medieval predecessors. This tonal excellence, we conjectured, no less than the perfection of outer appearance was the result of a purposeful constructive effort (of a collective nature, to be sure). Both these features then took a conspicuous part in marking them out as the choice solo-instrument of the period, seeing that by gratifying the prevailing taste for everything rare, distinguished, exquisitely precious, everything capable of enhancing the social favor of the owner they played into the hands of the overweening individualism and lust after personal glory so characteristic of the Renaissance artist.³⁵

³² Cf. Martin Greulich, Beitraege zur Geschichte des Streichinstrumentenspiels im 16. Jahrhundert (Saalfeld: Guenther's Buchdruckerei, 1934), p. 68.

³³ See Georg Kinsky, Geschichte der Musik in Bildern (Leipzig: Breitkopf und Haertel, 1929), p. 76.

³⁴ Greulich, op. cit., p. 69.

³⁵ Burckhardt, op. cit. Chapter II. analyzes exhaustively the new cult of "individuality."

It cannot come, therefore, as a surprise that by the middle of the 16th century we find in Silvester Ganassi's "Regola Rubertina" (1543) and in Diego Ortiz's remarkable "Tratado de glosas sobre clausasulas. . . en la musica de violones" (1553) ample documentation of a brilliantly developed solo-tradition of viol-playing. The latter work is of particular interest in showing the high degree of refinement to which by then the "most intellectual type" of solo-playing, the art of division, had been advanced.³⁶

From Ganassi's work--both from his musical examples and from his commendation of some eminent violists who he says handle a three-part piece by singing one part and playing the other two on the viol--we learn that chordal and polyphonic playing on the solo-viol was already then an accepted technical procedure. But the fact that this technical feature is altogether ignored in Ortiz's comprehensive "Tratado" suggests that it could hardly be considered typical for the viol style of the 16th century. This view is strengthened by the fact that Ganassi himself, after reviewing the occasional polyphonic ventures of contemporary violists, astutely observes that the true nature and constitution of the viol hardly favors such methods and that in this field the lute would come in to greater advantage as being not only capable of "breaking" (rompere) chord formations apportioned to distant, non-contiguous strings, but also of contrasting more effectively florid, fast-moving figurations in one part against "held" notes in another, in which latter procedure the viol appears distinctly hampered, of necessity by the uniform motion of the bow.³⁷

The credit for the full elaboration of the polyphonic manner of viol playing belongs therefore to a later period, the 17th century, and as such transcends the limits of the present survey.

³⁶ Hayes, op. cit., p. 109.

³⁷ Cf. Greulich, op. cit., p. 45 ff.



"....all these instruments (lutes and viols), in the which I will have sufficient that our courtier have an understanding. Yet the more cunninger he is upon them, the better it is for him, without meddleing much with the instruments Minerva and Alcibiades refused, because it seemeth they are noisome..."

Galateo (etiquette book)
by Robert Peterson 1576

TRICHET'S TREATISE
A 17th Century Description of the Viols
Translated and annotated by Gordon J. Kinney
University of Kentucky

Pierre Trichet's *Traité des Instruments de Musique*, although known to historians since the discovery of the manuscript¹ in 1753, has so far received little attention from modern musicologists. The recent (1957) publication of it, with an introduction and notes, by François Lesure,² is therefore a welcome addition to the growing body of valuable contemporaneous material on the music of the 17th century.

Of particular interest is the fact that Trichet, lawyer, humanist and a collector of instruments, was writing his work at the same time Mersenne was producing his monumental *Harmonie Universelle* and that there was an epistolary exchange between these two authors. Trichet's treatise, substantially complete in 1631,³ appears to have been still in process of final revision as late as 1638, since he cites (p. 347) a work published in that year.⁴ Why Trichet's treatise remained unpublished is not known; Lesure conjectures that publication may have been prevented by the author's death ca. 1640.

The portion of the work presented here for the first time in English translation is taken from Section 13 of Part II (beginning on fol. 107) and was chosen as of immediate interest to viol-players.

Of The Viol

I concede that the viol is a rather common instrument. Nevertheless I shall not neglect to speak of it here; for since I want to treat of all musical instruments, the familiar (cogneus) as well as the unfamiliar (incogneus), this one does not merit being forgotten. I have the opinion that it was not formerly in use, any more than the French lyra, which is not greatly dissimilar to it, as I have said in the foregoing. I am well aware that some would like to make the viol out to be very ancient, such as Baptiste Folengius in his Latin commentaries on the Psalms of David, who says that the viol is nothing other than the psaltery; but I have demonstrated else-

¹ Now in the Bibliothèque Sainte-Geneviève, filed as ms. 1070.

² Pierre Trichet, *Traité des Instruments de Musique* (vers 1640), ed. with introduction and notes by François Lesure (Neuilly-sur-Seine: Société de Musique d'Autrefois, 1957).

³ *Ibid.* (Introduction), p. 11.

⁴ *Ibid.*, p. 11.

where that this can not be, since the psaltery produces its harmony from its superior part. What Jules Bulenger (l. 2 de the, c. 36) says about a passage by Philostratus does not apply either, since he explains it as about a player of the viol, confounding it with cithara, for it is the cithara that is spoken of in this place.

Viols are named "phioles" by the Germans, and are highly suitable for consorts of music, whether one should want to mingle them with voices or to combine them with other kinds of instruments: for the distinctness of their sound, the ease of handling them, and the sweet harmony that results therefrom, causes them to be employed more gladly than other instruments; it must also be avowed that, next to excellent human voices, there is nothing so charming as the tiny tremblings made on the fingerboard and nothing so ravishing as the dying-out strokes of the bow. In order to avail oneself of the latter properly it is necessary that it be strongly tensed and fitted with horse's hair, and that it be sufficiently rubbed with rosin so that it does not slide and slip over the strings too softly. If one wants to make up a well-filled and harmonious consort of viols it takes at least four, differing in size and dimension according to the rank they hold--something to be observed also with every other kind of musical instrument.

Baldesar Castiglione, in the second of his books of instruction for the Courtier⁵, places a high value on viol playing; and says that if it is indeed praiseworthy to know well how to intone musical notes and to diversify one's voice according to the rules of art, it is all the more worthy of praise to know how to adapt and adjust one's voice to the sound of the viol; he says besides that one can not express how the four parts playing in harmony together caress the ears of the listeners, and how pleasant and agreeable this artful harmony is. This is why he counsels his Courtier to make himself moderately familiar with it: but that the more facility and adroitness he has in playing the more he will be taken up by everyone; nevertheless he should be careful above all not to play in the presence of ignorant people and those of low condition. In this it is just as necessary that reason and judgment control the rudder as it is in all other human actions. It is also necessary that one who practices it consider his age: for it is unseemly and ridiculous for an old fellow with white hair to sound the viol or the lute or, indeed to sing in an assembly of women. I am not on that account of the opinion that it should be necessary to forbid old men the exercise of music altogether; for it is permissible for them to occupy themselves with it, provided it be secretly and with moderation, after

⁵ Cf. Baldesar Castiglione, *The Book of the Courtier*, trans. Charles S. Singleton, Anchor Book A 186, pp. 104-105 (Garden City, N.Y.: Doubleday & Co., 1959).

having attended to more important business; and then they will savor the same pleasures that were formerly relished by Socrates and Pythagoras. But if they proceed otherwise it is to be feared that they will only serve as laughing-stocks for those who seek occasions for censuring the actions of others, as happened to Roderic Carras (of whom Jovianus Pontanus makes mention), who, being eighty years old often had a fondness for playing the flute at home. A certain joker, passing his house, having noticed this, asked: "What children are being taught to dance here?" He was told that it was Roderic fluting away as a pastime. "How now," he said, "Has Roderic been given orders from the other world that among the dead one should give some ball or celebrate some festival?" These do better to desist from these pleasures of the present to seek out the contemplative ones, which are much nobler.

Let us see now whether the foreign nations have more invention and address than the French in playing the viol. Pierre Bellon in his *Observations*⁶ (1.2, c. 48; 1.3, c. 48) relates that the Egyptians have certain viols, each of which has but one string or at most two, and that their strings, of horse's hair, are simple, not twisted or braided, such that the bow and the viol are fitted in the same manner. The fingerboards or necks of their viols are very long, requiring that the fingers be spread very far apart on the frets in order to play. The bridge is not supported on any wooden table or plank, any more than those of their lutes and guitars, but on the skin of a fish the modern Greeks call *Glavis*, which is taken in the Nile, which skin is glued on below. The remainder of the body of this instrument is constructed in the same manner as a flat box, from which they cause a long iron (pike) to stick out, which, on being thrust into the ground serves only as a support; for those who play it do not place it against the shoulder, as is done with the violin nor, also, on the thigh, as is done here with the viol: What is the worth of these compared with our excellent players of France? In my opinion, the least of the latter would put their best minstrels to shame. I concede that among the Egyptians more frequently than among the French they would want to produce the four kinds of lyre they customarily have in use fitted with gut strings, which strings are so much in credit in that country, and throughout the whole Empire of the Turk, that there is no merchant or mercer so lowly that he does not have some to sell, of every kind of color--according to the report of this same Bellon.

Before finishing this chapter, it is appropriate to explain the tuning of viols, both separately and combined to form a consort. It will be noticed therefore that the strings of every viol having five courses always ascend in fourths; as for those of six courses,

⁶ Pierre Belon, *Les observations de plusieurs singularitez, et choses memorables trouvées en Grèce, Asie, Judée, Egypte...*, Paris, 1553 (re-ed. 1554, 1555, 1588, etc.).

their tuning consists of two fourths, after which a major third is made, and then two other fourths; this should always be understood to mean the distance existing from one string to the other, struck open. As for the tuning the viols should have between each other, one must first suppose that the bass (*basse-contre*) is well tuned according to the principles that I have just stated, then one will tune with its chanterelle the second string of the tenor viol putting it at the unison.

Jules Pollux makes mention of a certain instrument of the Ancients which has five strings made of bull's hide, which they cause to sound with a plectrum made of the claw of a goat. It is held that the Scythians were the inventors of this instrument, but its true form is not known any more than that of the instrument by which the Apollo of the Lacedaemonians was represented, on which he played with four bands, making by himself alone a powerful consort capable of charming the ears of the listeners with its melodious harmony.

Of the Violin, the Poche, and of the Rebec (14)

(Fol. 109): I concede that the forms of the violin and of the viol are almost alike; I find nevertheless some difference between these two instruments: firstly, in that the viol has a hollower and deeper belly than the violin; secondly, in that the violin is never fitted but with four strings, which ascend by fifths, and that the viol has more, which are tuned in fourths. Thirdly, the violin has no frets marked on its fingerboard, and the viol ordinarily has seven. Moreover, the manner of playing them is quite diverse also, for those who play the viol hold it resting on their knees, and the bowings go contrary to those of the violins because the thick strings of the viols are on the side of the right hand which holds the bow, which it must push toward the chanterelle; but it is otherwise on the violin; for it is held leaning against the left shoulder and the bow is pushed toward the thickest string, except on the one that serves as bass (i.e. the violoncello). The tablature for both of them is expressed as much in notes as by letters: but when it is given in letters, those of violin players is always turned upside down and contrary wise to the other, inasmuch as the chanterelle is taken by the one as first string, and the others reckon it as the last.

For the rest, the violin and the viol are largely conformable: for, in addition to the similarity of the fingerboard, of the head, and of the soundholes, these two instruments toward the bottom have a curved and upright bridge which, being placed vertically on the upper table, presses it with the force of the strings that are stretched upon it, these being attached behind the bridge to a wooden tailpiece, which is fastened (*va respondre*) to a button or pulley fixed near the end of the same table and below it. Furthermore, for the violin as well as for the viol, one makes use of a bow fitted

in the same fashion with horse's hair stiffly tensed, which, being rubbed with rosin, by its agitation and beating causes the strings to resound, the thickness of the latter always having to increase from the chanterelle to the bourdon (i.e. from the highest string to the lowest).

The violins are destined principally for dances, balls, ballets, masquerades, serenades, aubades, feasts and other joyous pastimes, having been adjudged more suitable for these recreational exercises than any other sort of instrument.

There is one kind of violin, which is the smallest of all, that is commonly named "poche", because it is kept in a leather pouch to portect it.⁷ The construction of this one most often consists of only two pieces of wood glued together, one of which serves for the back, the sides, the neck and the head, and the other serves as table, being placed on top to cover the body.

The rebec is different from the violin and closely resembles the poche, having a body straight up and down without any voiding of the sides by the cutting away of a semicircle. The name rebec is derived from the word Rebiag, which among the Chaldeans signified an instrument of four strings, whence the Italians took their Ribeba, as attested by Pierre Loyer (l. 8 des Spect., c. 3); nevertheless the rebec ordinarily has only three strings, which are customarily kept highly tensed and tuned in fifths the same as those of the violin. Since the violin was invented the use of the rebec has not been continued, having lost its vogue and its primary credit through the introduction of the other. Those who still use it ordinarily have its whole body made of maple and want its upper table to be of spruce: this is also observed in the fabrication of the majority of stringed instruments.

⁷ This is Mersenne's explanation, which has been retained: ". . . it is so small that the violinists who teach dancing carry it in their pouches" (Harm. Univ., l. 3, p. 177).



When the cloth was ta'en away
Ministrels strait began to play,
And while harps and viols join
Raptur'd bards in strain divine,
Loud the trembling arches rung
With nobel deeds we sung.

Duchesne, Works of Alain Chartier, (Trans. Dr. Burney)

THE VIOL IN FRANCE

by

Peter Farrell, University of Illinois

In Italy the violin had clearly established its preeminence in concerted music by 1650, and the musical influence of Italian violinist composers was soon to spread thru Europe; the viols were long since forgot. In England the Fantasias of Purcell of 1680 were the final expression of a magnificent tradition of viol playing and viol music going back a century. In France the Vingt-quatre violons du roi, used for the court ballet and imitated all over Europe, had been the rage since the reign of Louis XIII, and the use of violins became established in the opera orchestra. However, for domestic chamber music, including solo playing, the viols have preferable qualities and remained popular in France through the 17th century well into the 18th, during which time fine artists of the bass viol enjoyed royal patronage. In the 18th century treble viol playing became a popular pastime of cultivated ladies, perhaps to show a pretty leg as well as to make pleasing sounds. For a century following the middle 17th century viol playing flowered richly in France: several generations of players of prodigious technical capacity produced an extensive and varied repertory, generally consistent in musical aesthetic and in instrumental treatment, which fully exploited the intrinsic resources of the viol. Fortunately there are many publications of these violists extant in European libraries. Using these, we may today reconstruct the technique of the French violists and bring their music to life again.

The Task

Before the music of this school can be realized in musical sound today, a great deal of work has to be done. Existing material must be located, copied, and described. From the mass of material specific examples must be selected, copied into score, and realized for the harpsichord. The performance may then be prepared consulting those treatises and prefaces in which violists gave instruction in viol playing, and by following the indications marked so carefully by the composers in the engraved editions of their music. Not least is the task of the performer, to train his hands in a sophisticated skill long since in disuse.

Although the music of the French school constitutes the largest and most idiomatic repertory for solo viol, there are but few modern publications of it. One is always well advised to check any modern edition against the original text before using it, and it is usually necessary to reconstruct printed realizations to be suitable for harpsichord.

Performance Indications

Perhaps no other group of composers in the history of music has been so careful and exact in indicating how their music was to be played. Usually the engraving is so clear and accurate that a modern player can read directly from a xerox copy.

The signs used for ornaments are consistent in the various publications, although there is variation in the use of terms. Graces used include the trill, with various methods of preparation and termination; the mordent; the appoggiatura; the aspiration; the portamento; and the vibrato, both the close-shake and the fourth finger vibrato.

Bowing instructions include up-bow and down-bow, always marked when there might be doubt; the slur; indications to roll a chord or to break a double-stop; articulation of tied notes; loud and soft; swell, either at the start or in the middle of the tone; and staccato.

Fingerings are marked by the violist composers, often in detail, especially for chords, which are played with lute style fingerings. Special fingering marks are an indication to lay the finger flat across two strings; an indication of which string to play on; the unison; and the hold, which may refer to one finger or a whole chord.

Whenever the convention of playing unequal notes should not apply, the composers often indicate equal notes. Diminutions, diminutions for repeats only, doubles, even optional passing notes are written out. In short, little is left to the imagination.

Movements often have descriptive titles in addition to tempo marks, as Gavotte en Rondeau Vaudeville, Grave or La Magnifique, Lentmt. et marqué, and sometimes indications of mood, such as Gratieusement, Pesamment, or Vivement. Rousseau gives a table showing which note values are of equal duration in various meters, thus illustrating how the mesure was an indication of tempo. Whether or not Rousseau's table applies to the published compositions of his contemporaries is an open question.

Early History

A few important figures in the history of viol music and viol playing in France before the year 1685 are listed following:

Claude Gervaise, 16th century violist and composer, published six books of dances 1545-1556.

Eustache du Caurroy, 1549-1609, a singer and composer of vocal music, is best remembered for his fine dance suites Fantaisies à 3, 4, 5, et 6 parties (n. d.).

Marin Mersemme, 1588-1648, was a scholar and theorist. His Harmonie Universelle, 1636, is a valuable historical document describing the instruments in use at the time, their music, and musical personalities.

André Maugars, c. 1600-1650, spent four years in England at the court of James I, c. 1620, where he learned the art of viol playing. Upon his return to France, he became the royal interpreter for English language and secretary to Cardinal Richlieu. He is classed by Mersemme and by Rousseau with Hotman as the leading violist of his day. Rousseau admired his technique, musical learning, and ability to perform divisions upon a ground extempore. From his published letter Response faite à un Curieux sur le Sentiment de la Musique d'Italie, écrite à Rome le premier Octobre 1639 we learn that his viol playing was greatly admired in Rome.

Louis Couperin, 1626-1661, although known for his keyboard compositions, was appointed ordinaire de la musique royale as a treble viol player in 1653. Two Fantasies pour 2 violes of his are extant.

Nicolas Hotman, d. 1663, lutenist and violist, was named violist for Louis XIV in 1661 upon the death of Louis Couperin. Rousseau wrote that he was the first in France to compose chordal pieces for the viol, and extolled him for his melodic use of the instrument, the beauty and grace of his bowing, and his sensitivity of expression in playing.

Father André, a Benedictine of the same generation, is praised by Rousseau for his skill in playing extemporaneously upon a ground, again demonstrating the English influence on French violists.

Sainte Colombe, c. 1630-1690, who further developed and refined the art of bass viol playing along the lines of Hotman, his teacher, brought this art to its perfection. He added the seventh string to the bass viol, used subsequently by all the French violists, and introduced the use of metal wound strings. Sainte Colombe was the most important teacher of the French school, his students including Marais, Rousseau, Danoville, and De Caix d'Hervelois. With his two daughters, Sainte Colombe presented in Paris concerts of three bass viols.

Publications

Below is a listing of publications of French violists and composers during the period 1685-1750. The list includes only those documents which were examined by the author during a research project sponsored by the Graduate College of the University of Illinois. These documents were collected by Professor George Hunter over a period of years. If any reader may wish to collect these documents for his personal library, a relatively simple and

inexpensive process today with the use of microfilm and xerox reproduction, the sources are given. Unless otherwise indicated, the term viola refers to the seven string bass viol.

Le Sieur de Machy, Pieces de violle en musique et en tablature, Paris, 1685. Source: Bibliotheque nationale, Paris. De Machy was a composer and violist in the court of Louis XIV. His pieces are polyphonic compositions for unaccompanied bass viol in standard suites, four in musical notation and four in tablature. A long preface describes different uses of the viol, the hand position, holds, bowing, ornaments, and tablature. Unlike the other French violists, De Machy takes as a model the instrumental technique and musical texture of the lute, theorboe, and guitar and their music.

Danoville, L'Art de toucher le dessus et basse de violle, Paris, 1687. Source: Koninklijke bibliotheek van Belgie, Brussels. The preface contains a brief history of the origins of the viol. Part I describes the manner of holding the viol and bow, left hand position, and gives rules for bowing and fingering. Part II demonstrates the scale, clefs, and note values. Part III gives a diagram of the fingerboard discusses sharps and flats, tablature, and tuning. The last part explains the various graces. This excellent little treatise, like that of Rousseau, follows the teaching of Sainte Colombe.

Jean Rousseau, Traité de la viole, Paris, 1687. Sources: The Library of Congress and the Sibley Music Library. The preface concerns the origin of the viol and its history in France. Part I describes holding the viol and bow, left hand position, directing the bow, tuning, qualities of bows and strings, and gives diagrams of the fingerboard. Part II discusses different uses of the viol, holds, and treble viol playing. Part III treats the various graces. Part IV gives rules for bowing and for transposition. Rousseau's history of the origin of the viol is naive, and the entire text is wordy and opinionated. The year following publication of his Traité, Rousseau was constrained to defend himself in a libel suit for some of his unkind statements. Yet, it is one of the most important documents in the history of viol playing.

Marin Marais, 1656-1728, studied viol with Sainte Colombe and composition with Lully, to whom his first book of pieces is dedicated. The finest viol player in France and the greatest of the violist composers, Marais was one of the most important musical figures in France during the reign of Louis XIV. In his music, which is characteristically gracious and satisfying, he realizes to perfection the possibilities of the bass viol. Sources for his five books of pieces: Bibliothèque nationale, Paris, and the Newberry Library. In these works the viol parts and the bass parts were published separately.

Pièces à une et à deux violes, first book, Paris, 1686. Contains 64 pieces for solo bass viol with bass viol accompaniment, arranged

in sets and requiring a highly developed technique; and, 20 easier pieces for two viols and bass (two real parts). The Basse -continués des pièces à une et à deux violes, 1689, contained 10 additional pieces in score, including a set of divisions on a ground.

Pièces en trio pour les flutes, violon, et dessus de viole, Paris 1692. Source: Cathedral Library, Durham.

Pièces de violes, second book, 1701. Contains 142 pieces in seven sets, many in a simpler and more melodic style, a few long and difficult.

Pièces de violes, third book, 1711. This book, dedicated to the general public, contains 134 pieces in nine sets, mostly short, melodic, and easy, with a few pieces for more advanced performers.

Pièces à une et à trois violes, fourth book, 1717. This is a diversified work containing six suites of moderate difficulty, and one long set of 36 pieces of great difficulty for bass viol; and, two sets for three viols and bass (three real parts).

La Gamme et autres Morceaux de Simphonie pour le violon, la viole, et le clavecin, 1723. La Gamme is an extended continuous composition of many movements in various keys, sometimes in two real parts, sometimes three. Sonate à la Maresienne is in two real parts and Sonnerie de Ste. Genevieve du Mont de Paris is one long movement of two and three real parts.

Pièces de viole, fifth book, 1725. Contains 115 pieces in seven sets, nearly all short pieces of moderate difficulty with descriptive titles.

Antoine Forqueray, 1671-1745, was chamber musician to Louis XIV from 1690. From the many contemporary accounts comparing Forqueray with Marais, who was fifteen years his elder, we know that Forqueray was an equally masterful player. His style of playing, like the musical style of his compositions, was marked by boldness and grandeur. Hubert le Blanc considered Marais the better composer, but Forqueray the more fiery player. He said that Marais played like an angel, Forqueray like the devil. The necrolog attributes to Forqueray the composition of 300 pieces for bass viol, none of them published during his lifetime.

In 1747 his son Jean Baptiste, himself a virtuoso of renown, published in score: Pièces de viole, avec la basse continué, composées par Mr. Forqueray, le pere. Livre 1, Paris (n. d.). Source: Bibliothèque nationale, Paris. The publication contains 32 pieces in five suites. These are the same pieces that Forqueray played with such success during his lifetime, and are all extremely difficult technically. Three pieces from the third suite are by the son. In the same year, Jean Baptiste published his own arrange-

ment of this work for harpsichord solo.

Four other pieces of Forqueray for bass viol without accompaniment, of only moderate difficulty, are found in a manuscript collection in the Bibliothèque nationale in Paris: Recueil de pièces de viole, avec la basse, tiré de meilleurs auteurs, Marais le père, Roland Marais, Forcroy, de Caix, et autres.

Louis De Caix d'Hervelois, 1670-1760, a student of Sainte Colombe and Marais, was one of the foremost players of the day. De Caix was in the service of the Duc d'Orléans. His music is melodic and graceful, if not profound, and is always facile on the instrument.

Premier livre de pièces de viole avec la basse-continué, Paris, 1710. In parts. Source: Bibliothèque nationale, Paris. Contains 46 pieces in five suites.

Second livre etc., 1719. Contains 117 pieces in seven suites.

Troisième oeuvre de Mr. De Caix d'Hervelois contenant quatre suites de pièces pour la viole, avec la basse chiffrée en partition, 1731. Contains 46 pieces, one unaccompanied, one for two viols alone, and several with the second viol part developed more elaborately than the bass.

IV^e livre de pièces à deux violes, contenant II suites et III sonates, 1740. In score. This book is clearly intended for two bass viols without keyboard. Contains 49 pieces.

V^e livre de pièces de viole contenant trois suites et deux sonates, 1748. In score. Contains 64 pieces in five suites. The third and fifth suites each contain a four movement sonata for two bass viols alone.

Neuvième oeuvre du sixième livre de pièces de viole, 1750. These pieces for treble viol, published in the author's eightieth year, are a mixture of French and Italian styles.

André Philidor, c. 1650-1730, called Philidor l'Aîné, violist of the chapel and the chamber, is remembered not for his own compositions but for the large collections he accumulated as music librarian for the king. His collections still survive in Versailles, the Bibliothèque nationale, and the Bibliothèque du conservatoire in Paris.

Roland Marais, b. 1678, the son of Marin Marais, was solo violist in the royal orchestra from 1725. In 1726 he was praised as a great performer by Quantz.

Premier livre de Pièces de viole avec la basse chiffrée en partition, Paris, 1735. Source: Bibliothèque nationale, Paris.

Contains 36 pieces in four suites.

II^{eme} livre etc., 1738. Contains 30 pieces in four suites.

Other Publications

In addition to the publications of the most important players of the bass viol, listed above, after 1700 there were a number of publications by French composers who were not violists, an increasing number of publications for treble viol, and toward the middle of the century various sonatas in the Italian style, some of these composed by violists who had taken up the violoncello.

Francois Couperin, 1668-1733. Les Goûts-réunis, ou Nouveaux Concerts, 1724. Source: Editions de l'Oiseau-lyre. Concert no. 12 is for two bass viols, no. 13 for two like instruments. La Sultane, Sonade en quatuor is for two violins and two bass viols with continuo bass.

Pièces de violes avec la basse chiffrée, par Mr. F. C., Paris, 1728. In parts. Source: Bibliothèque nationale, Paris. Contains two suites. The second suite is especially rewarding musically, but unlike the music composed by violists, it does not lie well under the hand.

Heudelinne. Trois suites de pièces à deux violles, first book, Paris, 1701. In score. Source: Bibliothèque nationale, Paris. For treble viol with continuo bass, some pieces to be played unaccompanied. The suites follow the standard sequence of dance movements, are written in a simple and easy style. Second book, 1705.

Marc. Suite de pièces de dessus et de pardessus de viol et trois sonates, avec les basses continué, par Mr. Marc, Paris, 1724. Marc follows Marais' use of graces and musical style in the suite, Italian style in the sonatas. Like treble viol music in general this music is melodic and avoids polyphonic texture in the solo part.

Jean Philippe Rameau, 1683-1764. Pièces de clavecin en concerts, avec un violon ou une flute et une viole, Paris, 1741. Contains five concerts of three pieces each, with alternate use of instruments possible.

Joseph Bodin de Boismortier, 1691-1755. Sonates à deux violes, Oeuvre dixième, Paris, 1725. In score. Source: Bibliothèque nationale, Paris. Contains six sonatas for two bass viols, without figures.

Trente et une oeuvre de Mr. Boismortier Contenant diverses pièces de viole avec la basse chiffrée, Paris, 1730. In score.

Source: Bibliothèque nationale, Paris. Contains 34 pieces in five suites of typical dances. This attractive music is entirely idiomatic to the bass viol.

Charles Henri Blainville, 1711-1769. Livre de sonates pour le dessus de viole avec la basse continue. (n.d.) Contains six sonatas. Source: A collection of instrumental music of the sixteenth-eighteenth centuries, copied by Alfred Einstein, Smith College Library. Before the advent of microfilm, musicologists had to visit each library and copy by hand. The vast amount of material copied by Einstein includes works for viol by Schenk, Höffler, anonymous, Kühnel, du Mont, Hardt, De Caix, Forqueray, Blainville, Boismortier, C.P.E. Bach, Zycka, and Marais.

Hubert Le Blanc. Defense de la basse de viole contre les entrées du violon et les prétentions du violoncel, Amsterdam, 1740. Source: Bibliothèque royale de Belgique, Brussels. Written in the form of a debate between the instruments, this delightful book is a fine source of information about the use of instruments in France, important players, and their characteristics.

Michel Corrette, 1706-1795. Les délices de la solitude: Sonates pour le violoncelle, viole, basson, avec la basse continue chiffrée, Paris, 1732. In score. Source: Bibliothèque nationale, Paris.

Etiénne Bernard Joseph Barrière. Sonates pour le pardessus de viole avec la basse continue. Libre V^e, Paris, 1739. In score. Source: Bibliothèque nationale, Paris. Barrière was a French 'cellist who studied in Italy. In these six sonata, the treble viol is used in a brilliant style.

Works by German violist who were influenced by the French school:

Johan Schenk. Scherzi musicali per la viola di gamba con basso continuo ad libitum da Giovanni Schenk, opera sesta, Amsterdam, (1692). In parts. Source: Bibliothèque nationale, Paris. Modern edition by Hugo Leichtentritt, Amsterdam, 1907. In score. Although the title is in Italian, these are French suites composed by a German violist who lived in Amsterdam. There are 101 pieces in fourteen suites. The texture is polyphonic, with the real bass carried by the solo part in most of the suites. Some of the suites contain a fugue, and the fourth suite contains a Sonata con Basso obbligato.

August Kühnel, c. 1645-1700. Sonate ô partite ad una ô due viole da gamba con il basso continuo, Cassel, 1698. In parts. Source: Landesbibliothek, Kassel. Kühnel travelled in France to study viol playing in 1665. This work contains fourteen sonatas, six for two bass viols with continuo bass (three real parts), the

others for one bass viol with continuo bass.

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THE NEW YORK PRO MUSICA AND THE SOVIET UNION

Personal Observations of a Viol Player

by Judith Davidoff

Early in our six-week tour of the U.S.S.R., I met a New York Times correspondent. He lamented the journalist's difficulty in establishing contact with the Soviet people. Musicians, he said, were so fortunate to be able to find their counterparts everywhere. As time went on his remarks struck us as more and more ironic. There were two reasons for this. The obvious one, of course, was that we had almost no counterparts in the Soviet Union. The other, which we were more reluctant to recognize, was that our most obvious opportunity for meeting people, after concerts backstage, was denied us, with a few memorable exceptions. In most cases absolutely no one from the audience was permitted backstage. This lack of contact was perhaps the most tragic fact of life in what was ostensibly an "exchange" program.

But we were able to gain some vivid impressions of the Soviet people as a group. Their reactions to our music and instruments were fascinating to observe. These varied widely, as they do on our domestic tours, depending on the audience's musical background and sophistication, and familiarity with what we are doing. Unfortunately our hosts made no use of the copious program notes we had sent them far in advance of our arrival. Another important consideration is the typical musical diet of the Soviet concert-goer, which still consists mainly of Tchaikovsky, Rachmaninov, Rimsky-Korsakov and company. It takes as much courage to present Dufay as Webern to a Soviet audience. Our listeners found it easier to understand the strophic vocal compositions of the Elizabethans than the asymmetrical works of the Burgundians. They could respond more readily to drum-accented Susato dances than to Frescobaldi's lacy patterns on the soft-toned harpsichord. Fortunately we usually presented three programs wherever we went, and the steady increase in attentiveness and appreciation was noticeable from concert to concert. It was not uncommon to see people standing in the aisles, as in Minsk, or even sitting on laps, as in Tbilisi, by the second concert.

In Leningrad, where the applause was so prolonged that the house lights had to be turned off when we had run out of both encores and energy, the audience was allowed to come to the foot of the stage to see the instruments and ask questions. In a few minutes people were swarming over the stage, and each instrumentalist (there were thirteen including members of the Renaissance Band) was besieged by eager questioners. I was most frequently asked about the bow grip, the implication being that I held it the way I did by personal preference. Possibly people were thinking of the "French" and "German" methods of holding the double-

bass bow. I was also asked the age and make of my viol, was it my "main" instrument, and the stickler we have all wrestled with, when and how much should vibrato be used. How wonderful if we could have repeated this scene in the other halls on our tour.

The prognosis for early music in the Soviet Union is not at all a negative one, however. There are a few individuals who have the courage and enthusiasm to pursue activities in this period. Most of them are young, and happily they are not all concentrated in one city. We all know, of course, of the Barshai chamber ensemble, which specializes in Baroque repertoire. We were fortunate enough to witness the birth of another such string ensemble in Yerevan, the capital of Armenia. The concertmaster conducts as he plays, and even though many of the members are still conservatory students, the quality of music-making was very high. Their sense of style was particularly good, and though they played nothing earlier than Handel, Bach or Vivaldi, they were filling an important gap. They have plans to perform contemporary works as well. The leader, a former member of the Barshai group, was very interested in the viola da gamba. In Yerevan the closest they have is the viola d'amore, property of the local conservatory.

In Moscow there is a budding early music group led by a composer-harpsichordist who is a great champion of both "old" and twelve-tone works, a combination of interests not uncommon in our own musical circles. He has as much difficulty getting the critics to accept Lassus as he does Luigi Nono, but he has no intention of abandoning either, though he finds he must often include a Mozart work or something equally familiar to have a program received at all. He was outspokenly critical of some of his colleagues, citing as an example of their disinterest the fact that he himself was the first person in forty years to check the works of Machaut out of the Moscow Conservatory library.

Naturally I was most interested in violists da gamba. Moscow boasts the only really full-time player, who is a cellist as well. He is a member of the new Moscow group I mentioned, and owns a beautiful instrument with an elegantly carved lion's head. It has a Nicolas Amati label, dated seventeenth century. The neck and fingerboard are cello-dimension, as in the bridge, and there are no frets. Self-taught, he uses a cello bow, overhand grip. (He had tried a viol bow from the Leningrad collection and preferred a "good modern bow to a bad Baroque one.") His strings were all gut. the top a harp string. Imported from Germany, they were in wretched condition, but expensive to replace, and I was pleased to be able to give him a new set from my supply of spares. (The following day, in exchange for these, he presented me with an original composition for unaccompanied viola da gamba, which exhibited his obviously formidable left-hand technique.) We met several times, and he plied me with questions, saying he had never had any opportunity to compare notes with another serious

player. He was very receptive and asked to be shown the under-hand bow grip, placement of fingers in relation to frets, and how to tie frets. He made meticulous measurements of my fingerboard and bridge, and borrowed one of my bows to show to a bow-maker. I could believe him when he told me what an impact our visit made on him, and it was one case in which this was an exchange in the best sense. We discussed repertoire for and books about the viol. (The only copy of Simpson he knew of in all of the U.S.S.R. was in the Leningrad library; I have arranged to have a copy sent to him.)

When I asked about other viol players he complained about the scarcity of instruments. They do import some from East Germany, but there are no Soviet makers. A colleague of his brought a lovely instrument to one of our rehearsals for me to see. It looked French, and despite its inadequate strings, had a very sweet tone. She too was very eager to learn about repertoire and was interested in questions of style and ornamentation. Unfortunately we were only in Moscow a few days; there was so much more to talk about, and we might have found time to play together as well. Moscow was the only place on our entire tour where such a meeting was possible.

Except for a charming old man in Yalta who played both viola d'amore and viola da gamba, and had a piano accompanist, I met no other viol players, although we were in eleven cities and six republics.

If their regular concert fare left them ill-prepared to listen to our programs, their folk and traditional music often was an excellent link. The Moscow harpsichordist was the first to mention this. We heard for example so much of our early vocal music reflected in Georgian music. The Georgians have a remarkable polyphonic vocal form with changing drone and free rhythm and we heard an exciting student group perform several of these for us. Folk instruments too are a fine bridge to the instruments we use. The "kamancha", an instrument I first came across and studied in Turkey, has its Armenian equivalent. During our stay in Soviet Armenia some of our audience immediately recognized the similarity between the kamancha and the viol. The instrument is held on the knee, though it is violin size, and the bow tension is controlled by the fingers of the right hand. The bow grip is identical to that of the viol. The kamancha's origins are very ancient, and it is fascinating to think of its possible place in the evolution of bowed instruments.

If players of viols are as yet rare in the Soviet Union, there are many fine instruments to be seen. But these instruments hang mute and neglected in the glass cases of the impressive Leningrad instrument collection. Some of us spent some wonderful hours trying out and making tape recordings of the playable instruments. I spent most of my time replacing broken or ropey strings, but in the case of a beautiful Tielke bass dated 1689, my efforts were re-

warded by a few silken notes, between slipping pegs, and I believe I persuaded the curator to restore it to its original playing condition. There were many other examples of German (Edlinger), Italian, and even Russian (Bachtera, St. Petersburg, 1793) viols. There were basses, tenors and trebles; several violas d'amore; a violone, baryton, three tromba marinas, pochettes and hurdy-gurdies galore, - a very rich collection, of which I have mentioned only one small section of the string department. Some of the instruments were incorrectly labeled (viola d'amore for treble viol), but again we found a great desire on the part of our hosts to find out whatever they could to fill the admitted gaps in their knowledge. And of course their hospitality was most heart-warming; - we were given free access to the instruments and our only limitations were those imposed by the state of disrepair in which we found things.

I find by comparing notes with my colleagues on the tour that the most difficult aspect of the trip is summing it up. I shall close instead with a request for a favor from which I believe we can all benefit. A cellist in Minsk presented me with a small volume on the viol and violin family. It would be worth translating for its bibliography alone, and who knows what other gems it might reveal. Or perhaps it has already been translated from the Russian. It is by B.A. Strube and was published in Moscow in 1959. Possibly the Society might sponsor a translation, or is there one linguist among us who would enjoy a challenging project?



THE ALTO VIOL

by George Glenn

The member of the viol family that is the least known and least frequently used in viol consort playing today, is the alto, which if used in its proper place lends a high degree of enhancement to the tone color of the whole consort.

Miss Nathalie Dolmetsch, in her book The Viola da Gamba, Its Origin and History, Its Technique and Musical Resources, lists the alto viol as having a vibrating string length of from 15 to 16 inches with a body length from 15 to 15 7/8 inches and having an accordatura of c - f - a - d' - g' - c". This is the viol that was known in England and France as the Alto (Haute-Contre) viol, and enough examples of viols of this size that were made in the 17th century still exist to support the fact that the use of the alto viol in English Consort Music was not uncommon.

According to Jean Rousseau in his work, Traite de la Viole (1687), the Italians, during the first half of the 15th century, followed the practice of tuning their viols so they could take the parts of the four voices in vocal music and it was also a practice to tune the tenor size viol and the alto size viol in unison. Mr. Nicholas Bessaraboff in his book, Antient European Musical Instruments, (p. 368), lists the tuning for the alto and tenor viol as given by Martin Agricola (1528) and Ganassi (1542) as A - d - g - b - c' - a', with the bass being tuned D - G - c - e - a - d' and the treble being tuned d - g - c' - e' - a' - d". Thus the alto and tenor instruments stand one fifth above the bass and one fourth below the treble. This type of tuning is called "D" tuning by Mr. Bessaraboff, and "Old Italian Tuning" by Jean Rousseau. To avoid confusion, one must keep in mind that the size instrument that the English call the bass was called the tenor by the Italians and Praetorius, and the size instrument that was called the alto by Praetorius and the Italians was called the tenor by the English.

The fact that the nomenclature varied from country to country and that there was no set standard of pitch, accounts in a large measure for the wide latitude in the sizes of viols of given voices.

Mr. Otto Joachim, who is director of the well-known broadcasting and recording viol consort of Monreal, Canada, tunes the instrument that the Germans call an alto-tenor viol and that the English call a tenor viol A - d - g - b - c' - a' and, using the Italian nomenclature, calls it an alto viol. In a letter Mr. Joachim gives the following reason for tuning this size instrument from A to a' and not G to g':

"I tune my alto viol in A and not in G. One of the reasons for tuning my alto viol A - d - g - b - c' - a' is that it is the lute

tuning of the 15th Century. In comparison with the treble viol tuning in the d - g - c' - e' - a' - d" which is universally recognized, if one would then take away the low A string of the alto viol and replace the b by a c' and add an a", one would then have the tuning of the treble viol:

A - d - g - b - c' - a' (Alto)
d - g - c' - e' - a' - d" (Soprano)

Therefore I find more similarity between the tuning of instruments of the Renaissance period than if the tuning would be in G."

Mr. Joachim states further:

"In the method for the viol family Regola Rubertina by Silvestro di Ganassi, the tuning in "A" is preferred for the Alto viol. In Curt Sachs' History of Musical Instruments, no other tuning for the alto viol is mentioned but the one in A. The difference in tuning is of course only a matter of technical convenience. It is obvious in the inner parts of fantasias that both tunings, the one in G and the one in A, have been used. It becomes obvious for the very reason that some parts are very awkward as far as the fingering is concerned if the tuning is in A. On the other hand, some parts are evidently written for the tuning in A as far as the difficulty is concerned. The pitch difference is relative in the Renaissance epoch and therefore we should not worry about this today."

In a chart in Ganassi's Regola Rubertina, a tuning of c - f - b - d' - g' - c" is given. This tuning is given in the mezzo-soprano clef where middle C is on the second line of the staff. The only difference in this tuning and the tuning used for the alto viol that was used during the 17th Century in England and France is that the B was replaced by an A, thus removing the location of the third from its customary place between the fourth and third string to the off-center position between the fifth and fourth string. The reason for the change of the B string to an A string is given in the translation of a paragraph from Mersenne's Harmonie Universelle by Miss Nathalie Dolmetsch in her previously-mentioned book:

"As to the Haute-Contre (Alto) its tuning differs only from that of the others in that the 3rd and the 4th string give a fourth and the 4th and 5th string a major third -- since it is a customary to tune the four recognized sizes of viol together from the A, which is taken on the second string of the treble and the bass on which one regulates usually all the viols."

Besides having a common (a) string to tune to with the other various size viols another advantage of having the fourth string tuned to an A instead of a B is that the tenor player, who usually doubles on the alto viol finds less difficulty in adjusting to the fingering of

the alto viol tuned c - f - a - d' - g' - c'' when it is realized that the fingering pattern is the same as the tenor with the lowest (G) string missing and a high (c'') string added which is fourth above the high (g') string of the tenor.

Examples:

Tenor viol tuning:	G - c - f - a - d' - g'
Alto viol tuning:	c - f - a - d' - g' - c''

The number of antique viols of the alto size made for five strings that have been found in England is almost as great as those found made for six strings. In these five-string viols the high (c'') string is missing, thus the tuning is that of a tenor viol without the low G string.

During the time of Ganassi, the alto and the tenor viols were tuned in unison and the only difference was that the alto instrument was smaller. The purpose for using this smaller instrument in consort with the same tuning is given by Miss Nathalie Dolmetsch in her article, "Of the Sizes of Viols", in the Viola da Gamba Society's (British) Bulletin, August 1961 issue:

"Such an instrument would give a different color tone, richer in the upper register than the tenor."

In the same article, Miss Dolmetsch states further:

"In the consort-writing of such composers as Giovanni Coperario, Thomas Lupo, William Laws, William White, and Matthew Locke, there is frequently a part which from its tessitura appears to have been written for the alto. This part is usually in the clef with "c" on the line next to the bottom, instead of the middle line of the stave as for the tenor. Certain English instruments surviving from this period, large for a treble but small for a tenor, lend color to the belief that the alto was used in England as well as on the Continent. It must be borne in mind, however, that it is not mentioned in the treatises of John Playford (1674) and Thomas Mace (1676). The addition of another "voice" or color of sound to the complex works of the mid-seventeenth century is attractive in lightening involved contrapuntal passages, and a set of:

2 Trebles, 1 Alto, 1 Tenor, 2 Basses
makes a fine chest of viols for this period."

In the English Consort of Viols under the direction of Mr. Marco Pallis the alto viol is played by Mr. Kenneth Skeaping when the use of it is indicated. Otherwise Mr. Skeaping plays the tenor. Mr. Pallis, in an article in the Viola da Gamba Society's Bulletin, October, 1962, entitled "The Ambassadors", which gives an account of the Consort's first American tour, states clearly in the

following passage the circumstances under which the alto viol is and is not used in consort:

"This (the alto viol) was used in four-part music, by Locke and Purcell which requires such an instrument by reason of the fact that the parts are spaced, i. e. written about a fifth apart, with hardly any crossing. In classical fantasies in five or six parts, however, where freely crossing pairs of parts are continually involved, the alto is out of place, two identical instruments being required for each pair, failing which the balance of tone is upset. The weaker middle strings of the alto are not tonally equivalent to the similarly tuned higher strings of the tenor and vice versa, a fact which has often been disregarded in the past to music's loss. If one is ever in doubt as to which is required in a given case, a glance at the score will supply the correct answer."

In the formation of a new consort it is not recommended that an alto viol be included in the consort or that one of the members of the new consort choose the alto viol as a main instrument. For the performer that plays the alto viol and no other will find himself left out in much of the English music that is written for viols. If, on the other hand, a player on the treble or tenor viol takes up the alto viol as a second instrument and uses the instrument when it is indicated, a new and healthy color is added to the consort.

Alto viols are made by Mr. Dietrich Kessler of 37 Tremlett Grove, London, N 19, England and Arnold Dolmetsch Ltd., Beechside, Haslemere, Surrey, England. The large size treble viol made by Mr. Eugen Sprenger of 51 Reuterweg, Frankfurt, am M., Germany, falls within the size limits and makes a very good alto viol when tuned to the alto tuning c - f - a - d' - g' - c''. This can be accomplished without changing the strings.



THE STEARNS COLLECTION OF MUSICAL INSTRUMENTS

by

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The Stearns Collection of Musical Instruments, owned by The University of Michigan and administered by its School of Music, is an asset almost unique in American universities. Consisting originally of the private collection of Mr. Frederick Stearns, it has since been augmented by the gifts of others. Nevertheless, it is still in a very significant part the collection of the original donor and will be best understood in that light. It is presently housed in Hill Auditorium on Main Campus, although two additional display cases have been made available recently in the new School of Music on North Campus. Instruments not on display are stored both in Hill Auditorium and in adjacent Burton Memorial Tower, where for the most part, they are available for study and research to qualified graduate students of the School of Music and to visiting scholars. In order to compensate for the extremely limited hours when the collection is open to the public, the School of Music provides guided tours for groups and makes special arrangements for visitors when possible.

The history, of the Stearns Collection begins with its original donor, Frederick Stearns, a man whose life resembles that of the heroes of the contemporaneous Alger novels. Born in Lockport, New York, in 1831, the son of a furniture maker, Frederick apprenticed in a Buffalo drugstore at the age of fifteen, attended the university in his spare time, then rose quickly from a clerk to a partner in a leading Buffalo drug business. After moving to Detroit in 1855, he soon expanded his business from retail drugs alone to include the manufacture of drugs. He served as his own salesman, and he undoubtedly made a favorable impression on the medical profession by editing and publishing a journal for them. The ingenuity and the energy he lavished on this spare time project eventually made him his fortune. By 1877, wealthy and respected, he retired with thirty years left to devote to travel and studies.

He became an avid collector--first of Japanese, Korean, and Chinese artifacts, which were eventually presented to the Detroit Art Museum; then he pursued conchology--collecting, arranging, and classifying over 10,000 different specimens of shells. He donated this collection to the Detroit Museum after collaborating with a scientist on a book entitled "Marine Mollusks of Japan". He also collected coins and precious stones.

What he regarded as his "crowning work," however, was his collection of musical instruments which he presented to the University of Michigan in 1899. At some time during his world

travels, he saw a curious musical instrument in a shop window in Prague. It was a lira-chitarra, now No. 1130 in the Stearns Collection, signed by Giovanni Battista of Naples and dated 1807. That a guitar with a body formed in the shape of a lyre should attract Mr. Stearns and start him on a collection of instruments eventually reaching almost 1500 items is not surprising, for Mr. Stearns seemed to find the strange and unusual stimulating. After almost two decades of purchases, it was probably with considerable pleasure that Stearns personally inspected the University Museum to be sure it was fireproof, that he supervised the construction of suitable cases, and then donated his collection. He continued to add to the collection until his death in 1907.

The significant feature of the life of Frederick Stearns, the feature that seemed to distinguish him from the usual wealthy philanthropist, was his tremendous drive for knowledge. In response to a presentation of a bronze metal honoring him for his benefactions to the Detroit Art Museum, he said: "I cannot say that my primary motive for making these collections was an unselfish hope of doing the public good. It was a rather strong desire to supplement my moderate early education and the experience gained by a close application to business for years--by that observation and study of men and things which comes from the opportunities of travel, and hence I think that a spirit of egotism has possessed me to know and to own. . ."¹ This expression, devoid of either oratorical eloquence or self-effacing hypocrisy, explains why Stearns at the height of his business success and apparently in the best of health was willing to desert the lifework which had so constantly occupied his time and his creative thought to become a respectable and affluent vagabond. His ambition for professional and financial success had been satisfied; he could now afford to pursue knowledge according to the dictates of his fancy. Fortunately he was happy to share the results of this pursuit with the public, and the fact that he disclaimed any altruistic motives does no damage whatsoever to his character or his gifts.

His character, however, does explain the nature of his gifts. His collection of musical instruments, for instance, began from pure curiosity, and many items remain today more curious than important. He began with no particular knowledge. In none of the many eulogies from the periodicals and papers as reflected in the reprints of a little book entitled, In Memoriam Frederick Stearns,² is there any mention of music aside from the collection. It seems safe to assume that his curiosity simply led him into an unfamiliar

¹ The Detroit Tribune, Friday, June 26, 1896, as quoted in In Memoriam Frederick Stearns, a book compiled largely from newspaper and periodical articles concerning Frederick Stearns and published without author, place, publisher, or date, pp. 14f.

² See fn. 1

field, which he explored with the same fervor he had once applied to his business. As a result, he was easily duped by such men as Franciolini of Florence; but, unfortunately so were many other men who had far less excuse than Frederick Stearns. The freaks in the collection are due to his curiosity; the frauds are the result of his lack of highly specialized knowledge; the magnificent scope of the collection is a result of his persistence and drive. Fortunately, the virtues of the Stearns Collection far exceed the faults and eccentricities.

Professor Albert Stanley, the first director of the School of Music, prized this collection highly. He saw that it was moved to its present quarters in Hill Auditorium when that building was constructed in 1914; he wrote the catalogue in 1918 and a second edition in 1921, both subsidized by Frederick K. Stearns, a son, and both unfortunately out-of-print for many years.³ He felt that the collection illustrated the complete evolution of musical instruments and quoted some unnamed authority who said it was one of the six greatest collections in the world.⁴

Georg Kinsky, in a letter to Stanley after receiving the first edition of the catalogue, rated the collection as "a very fine and richly assorted one and, as far as I see, along with the Crosby Brown Collection, the most important one in the States."⁵

The evaluation of the unnamed authority and Kinsky are almost a half century old, and much has changed in the meantime both in this country and abroad. The Stearns Collection has suffered, as others in this country, from the arid atmosphere created by our heating systems in winters, which has damaged wooden instruments, membranes, glue and pads. At the same time, new acquisitions have enriched the collection particularly in late nineteenth century instruments. The collection has been renovated and new exhibits arranged. Actually, comparison to other museums is pointless;

³ Albert A. Stanley, Catalogue of the Stearns Collection of Musical Instruments (Ann Arbor, Mich.: The University of Michigan, 1918, 2nd ed., 1921).

⁴ Albert A. Stanley, Michigan Alumnus, May, 1907, as quoted in In Memoriam Frederick Stearns, p. 74.

⁵ June 8, 1920. This is the first of four letters, one incomplete, from Kinsky to Stanley, found among miscellaneous papers in the Stearns Collection. Although the letters from Stanley to Kinsky are not available, if indeed, they still exist, the Kinsky letters indicate a fine professional relationship in which Kinsky made numerous suggestions concerning the catalogue even to pointing out errors he found in the body and bibliography. The first letter was written in English; the remaining, in German. In the final letter, Kinsky reveals that Stanley would soon meet him in Cologne.

and, sixty-five years since the acquisition, we no longer feel that the complete evolution of musical instruments is illustrated either here or elsewhere. We do feel that the collection serves a valuable function both to the university community and to the public at large, that it is deserving of the support of the State of Michigan, and that it is well worth a visit.

Possibly the finest areas in the collection are those devoted to the instruments of non-Western civilizations. Most of them undoubtedly date directly from the last decades of the nineteenth century and the early years of the twentieth. Consequently, there was no need for dealers to fabricate. Stearns bought what he considered interesting and beautiful. Some were undoubtedly rare because of their exquisite workmanship; probably all were commonplace from the standpoint of contemporaneous use. But the commonplace instruments of that time are no longer always easy to find. Western culture has permeated the entire world, and indigenous cultures have often been highly altered by the impact. Shigeo Kishibe of the University of Tokyo spent an entire weekend some years ago photographing instruments of Japan and other non-Western cultures now rare in the East. These instruments are invaluable in our courses in ethnomusicology. All continents with the exception of Australia are represented as well as many islands.

Magnificent specimens showing highly skilled craftsmanship and lavish ornamentation represent Japan, China, India, and the Near East. Persian lutes (tanbur and tar) and an Arabian goblet drum (darabukka), for instance, illustrate familiar instruments of those regions in their most elaborate aspect, inlaid with thousands of tiny fragments of mother-of-pearl, ebony, ivory, and jade. Their importance purely as art objects gives eloquent testimony to the value placed upon their music in their native countries. India is represented by beautifully painted lutes (sitar), by zithers (vina, one a peacock vina), by fiddles (sarinda, sarangi), and numerous frame drums (tabla). From Java comes a lovely fiddle (rebab) which clearly shows its derivation from the ancestors of many specimens from Arabia and the Mohammedan cultures of Africa.

Perhaps one of the most graceful instruments is a Burmese harp, which has been recently restored by Herbert David of Ann Arbor. In spite of the "primitive" construction, consisting of a boat-shaped resonance box and an elegantly curved neck, the tone has a pure resonance similar to our "advanced" western instruments. The support post was obviously an innovation more important for technical than tonal reasons. Even the somewhat crudely hollowed log which forms the resonance box of a skin-covered African specimen seems to produce a lovely, if somewhat subdued, tone.

At present, we are featuring a special exhibit of Chinese instruments showing a fiddle (hu ch'in), zither (ch'in), long lute (san

hsien), short lute (p'ip'a), moon guitar (yüel ch'in), various flutes, shawm, mouth organ (sheng), and several percussion instruments. For all of these Chinese instruments, we have the Japanese counterparts on exhibit or in storage. There are numerous instruments from the Indo-China area, from the Philippines, New Guinea, New Caledonia, and various other regions--Oriental, Polynesian, and Melanesian. There are primitive instruments from the various American Indian cultures and a wide selection from Africa. Among the slit drums, various hour-glass drums with and without handles, and goblet drums both crude and highly decorated, there are wide varieties of the sanza with and without rattles. There are animal horns, a tortoise-shell lyre, a magnificent harp-lyre recently restored, and many more.

Perhaps the most interesting from the standpoint of Western music are the instruments from the Near East and northern Africa; for many of them differ little from their medieval ancestors which were carried by the Mohammedans through northern Africa eventually permeating western civilization through Spain. In addition, many were brought in directly by crusaders and by traders. A number of counterparts are found in the remarkable drawings in the thirteenth century Cantigas de Santa Maria.⁶ Notable examples in the Stearns Collection resembling these drawings are various examples of the rebab, a magnificently decorated Turkish psaltery (Kanun) now in process of restoration, Arabian lutes (ud), kettle drums, Moorish guitars (mandola), and angular harps.

The stringed instruments of the West have presented the greatest problems, for the thin and delicate wooden parts were and still are highly perishable. The repair or replacement of a damaged part is legitimate and desirable, but when more and more of the instrument is replaced by either new or old parts, a time comes when its authenticity is open to serious question. There are many stringed instruments in the Stearns Collection which range from the highly restored to downright frauds. Notable among the latter instruments are several sold to Stearns by Franciolini. Happy to sell antiques if he had them, he was equally willing to unite any spare pieces of instruments--new, old, good, or bad--into a unit which would appear attractive to his unwary customers. In some cases, his phantasmagoric constructions formed instruments very likely unique in the history of music. A full account of these freaks would be out-of-place in this essay, but it is important to mention the most famous Franciolini fraud--the three-manual pseudo-Cristofori harpsichord. In the first edition of the catalogue, Stanley proudly listed the instrument as genuine, giving as a basis a letter

⁶ Higini Angles, La musica de las Cantigas de Santa Maria del rey Alfonso el Sabio, Vol. I, facsimil, transcripcion y estudio. (Barcelona: Diputacion Provincial de Barcelona Biblioteca Central, 1943), passim.

from Alfred Hipkins to Stearns congratulating Stearns for bringing this "priceless specimen" to the University of Michigan.⁷ (It appears obvious that Hipkins had not seen the instrument and, suspecting no imposture, was only too happy to encourage such apparently discriminating philanthropy). Stanley, in his enthusiasm, even praised Franciolini as the "honorable gentleman" who had found this artistic and valuable instrument for Mr. Stearns. When Kinsky saw the catalogue, that eminent scholar wrote in considerable detail to Stanley, leaving no doubt about his opinion of Franciolini's honor, and suggesting that Franciolini had fabricated this monstrosity from an instrument with two keyboards and furnished it with the Cristofori signature.⁸ In a subsequent letter, he wrote: "The old swindler Franciolini is, to my knowledge, no longer living but rather in Dante's inferno expiating for the many sins which he has perpetrated on the music collections of the old and new worlds."⁹ Stanley still sought further verification and wrote to Alexander Kranis of Florence, Italy, whom he considered the greatest living authority on Cristofori. Kranis replied that Cristofori had made no three-manual instruments. It must have been with considerable disappointment that Stanley wrote in the second edition of the Catalogue: "It is a very interesting instrument but the assumption that it is a product of Cristofori's skill is untenable."¹⁰ Unfortunately, the attribution to Cristofori is hard to dispel. We are still embarrassed by references to this instrument as a genuine Cristofori both in conversation and in print. It is the best known item in the collection, having achieved world-wide notoriety.

The storing and maintaining of pianos is a major problem for any museum. As a result we have few. Among them, however, are three old squares: a Longman and Broderip, an Erard, and a Broadwood that are interesting because they show early stages of

⁷ Stanley, Catalogue, 1st ed., p. 200, quoting the Hipkins letter identified as "London; 22 Aug., 1901."

⁸ Letter from Georg Kinsky to Albert Stanley, June 8, 1920. Stanley's phrase "honorable gentleman" is implied from Kinsky's answer.

⁹ "Der alte Gauner Franciolini ist meines Wissens nicht mehr am Leben, sondern büsst in Dante's Inferno die vielen Sünden ab, die er an den Instrumentensammlern der alten und neuen Welt begangen hat!" Letter from Georg Kinsky to Albert Stanley, Nov. 21, 1921.

¹⁰ Stanley, Catalogue, 2nd ed., p. 210.

piano construction.¹¹ An antique Broadwood grand is a prime candidate for restoration.

Both plucked and bowed lutes contain many examples of restorations and fabrications, but among these classes are a number of excellent specimens. A theorbo, attributed to Wendelin Tieffenbrucher, is actually a converted lute with some shoddy and questionable features; but the shell reveals the type of superb workmanship that might be expected from a master. Two chitarra battente are superb examples of their types, both containing artistic inlay and fabulous, delicately carved roses. One is signed "Andreas Ott, Prague, 1658." Of the various guitars and closely related instruments, one is elaborate, made in the shape of a gorged serpent; others, less spectacular, may well be more resonant musical instruments.

The collection contains many forms of folk instruments of the zither type, including an elaborate and beautiful eighteenth-century Italian dulcimer. The bowed lyre is also represented with a crwth and there are also four tromba marina of various sizes. One, most artistically inlaid, became a monstrosity when equipped with the neck, fingerboard, and bridge of a cello. (Perhaps the nun who played that instrument had become bored with only harmonics).

There are only three old viols in the collection. One, a bass of division size, was unfortunately altered and badly damaged by crude repair; another, a small bass, was very likely a lyra-viol before being transformed into a cello. It is listed in the catalogue as a cello, No. 1313.¹² A quinton of eighteenth century England is a respectable example of this late addition to the family. Many of the bowed strings carry false labels and suffer in other ways from the machinations of Franciolini and other counterfeiters. There is a considerable array of kits and a number of instruments obviously made as experiments in shape and design. Some deserve further study.

A much finer area of the collection is that of the trumpets, horns, and related lip-vibrated instruments. Most primitive and animal horns used for hunting are no different basically from the animal horns of some primitive civilizations. The real sign of prestige in medieval times was the possession of an oliphant. The Stearns has one undoubtedly of late vintage; for it is particularly large and contains in the elaborately carved ivory three medallions with the heads of Francis I, Henry II, and Francis II of France, whose composite period of reign was from 1515 to 1560. Much too late for the symbolic uses customary when knighthood was in flower, it must have served only as an important display piece for its owner.

¹¹ Robert A. Warner, "Two Early Square Pianos," American Music Teacher, July-August, 1963, pp. 21-23 and 31.

¹² Stanley, Catalogue, 2nd ed., p. 201.

No one has ever praised the oliphant for musical virtues. The collection contains a number of early cornetts, one even sold by Franciolini. Outstanding is a soprano instrument, whose graceful octagonal form is covered with sleek putty-colored parchment. A "first cousin" to the cornetts is found in a French serpent in excellent playing condition.

Among the earlier brass instruments is a magnificent seventeenth century trumpet in D. On discovering that the instrument could not be restored because of microscopic leaks, we asked Renold Schilke of Chicago to make a replica, which reveals an instrument of rich, majestic sound on the partials used for fanfares and resplendent brilliance in the clarion register. We have recently straightened the slide of a baroque trombone, whose fine tone points to the possibility of another reproduction.

Both keyed trumpets and keyed bugles are represented, the latter by several specimens including a superb bass ophicleide made in Barcelona with a bell ending in a dragon's head. This instrument recently equipped with new pads and springs, produces a fine tone throughout almost all of its wide register. This restoration soundly contradicts the scathing criticism of Berlioz, which has been the basis for the usual description of the effectiveness of the instrument.¹³

There are many valved brass instruments; in fact, the history of both rotary and piston valves is well illustrated. Among these instruments are a host of unusual shapes, frequently serving some specific purpose such as the over-the-shoulder brasses popular for parades during the Civil War period. In some cases, however, unusual shapes were constructed entirely for the sake of appearance. Notable are a series of instruments made by Sambruna and Pelitti of Milan for a series of pageants in connection with the festival at Pompeii in 1883--all of which goes to prove that among the features of brass instruments which affect their tone, the curvature of the tube is not important.

Woodwinds may actually be the best area among the Western instruments. There are a number of early recorders, some of which need restoration. There are three fine one-keyed baroque flutes, including one donated this year. Two of these instruments have served superbly in recent performances. The four-keyed and the six-keyed varieties of the eighteenth-century instrument are represented. Also available for study are instruments showing the various added keys of the early nineteenth century, the many mechanical improvements, the adoption of the Boehm system, and the

¹³ Hector Berlioz, Treatise on Instrumentation (1844), Enlarged and Revised by Richard Strauss, Translated by Theodore Front (New York: Edwin F. Kalmus, 1948), p. 337.

revolution in the construction of the bore.

Among the double-reeds is a tournebout, a late corruption of the crumhorn designed for outdoor playing, and a few shawms, which were still constructed in Europe in the eighteenth and nineteenth centuries as folk instruments. A little discant instrument from Brittany appears almost as ingenious as the tunes it must have played. The early stage of the oboe is shown by two two-keyed eighteenth century instruments, one made by Cahusac of London and another, to which a third key had been added later, by Rottenburgh of Belgium. Again, nineteenth century mechanical improvements are well illustrated. The English horns include two bent models with knuckle joints and a curved specimen, the latter a creation by Triebert of Paris. A bass oboe, mislabeled petit casson in the catalogue, looks like a pipe designed for an afternoon's smoke.¹⁴ There is a partially restored eighteenth-century bassoon with six keys and several from the nineteenth century in both bass and contrabass sizes.

A number of primitive single reed instruments and the drones to several bagpipes show early stages of this variety. The late eighteenth-century clarinet the five-keyed instrument, is represented in several sizes, followed by a wealth of nineteenth-century varieties corresponding in mechanical development to the flutes and the double reeds. Perhaps the most interesting specimens are two eighteenth-century basset horns made of boxwood with brass and ivory mountings.

Many people are interested in the use of Stearns Collection instruments for performance. Generally speaking, it is impractical to use museum instruments for performance, although we recognize and make numerous legitimate exceptions. Several of the early stringed instruments are quite delicate, and many need some type of repair; they have dried out in over a half century of an indoor winter climate of high temperature and arid humidity. If they need nothing else, they probably would require new strings of the proper type, not always easily available, and lubricated pegs. The woodwinds have been without moisture in their bores for a long time; and they often need a period of use to restore normal moisture and normal tone. In almost every case, new pads, new springs, and proper reeds are necessary. If all of these conditions are fulfilled, it is still often found that these instruments are constructed from one-fourth to one-half step higher than our present pitch, making them useless for ensemble purposes. Fortunately, the one-keyed flutes are a happy exception. The oldest brasses frequently have microscopic leaks caused by the chemical action of saliva. If repair is possible, it is accomplished by patches on the outside. Consequent-

ly, we have found that it is often more practical to build replicas or buy new historic instruments for use in practical performance. Aside from all of the problems listed above, modern instruments have a market value and are presumably replaceable at a known price. They can be issued with considerably more freedom than the museum instruments. We have added several modern historic instruments. Since they are usually different from the old instruments, we often exhibit them when they are not in use, and some are shuttled in and out of exhibit cases frequently.

Among the instruments which we have bought are five fine recorders (two presently on order); discant, treble, two tenors and a bass. We have an alto and tenor crumhorn and two cornetts. Our most recent addition is a Nicolo shawm, and we soon hope to have other shawms to form an appropriate double-reed trio. Specially constructed by Melvin Light, our university organ technician, is a portable organ, which is actually not too easily carried, because it consists of a full two octaves with all chromatics, a load a little heavier than that shown in most medieval and early renaissance paintings. Most useful are our eight viols: four trebles, two tenors, and two basses. There are two harpsichords in the School of Music available for use but not specifically belonging to the collection.

In the future, we hope to add old instruments by encouraging donations of either instruments or money; we expect to add modern historic instruments gradually; we hope to enlarge our casual restoration activity into a well-planned program; and in some unspecified future, we hope to issue either a series of publications devoted to specific groups of instruments or, better yet, a completely new catalogue.

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¹⁴ Stanley, Catalogue, 2nd ed., p. 103.

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Warner, Robert A. "Two Early Square Pianos," The American Music Teacher, July-August, 1936, pp. 21-23 and 31.



"His Fancies were full of airy points, grave and triple movements, and other variety. And all that he produced till his declining age, was lively, active, decided and fanciful. And of this kind he composed so much, that the private Music, in England, was in a great measure supplied by him; and they were more coveted, because his style was new, and, for the time difficult; for he could hardly forbear divisions, and some of his Consorts were to full of them. But it must be owned, that being an accomplished master on the viol, all his movements laid fair for the hand, and were not so hard as they seemed."

On John Jenkins from
Roger North-Memiors of Musick

Donington, Robert, The Interpretation of Early Music, New York: St. Martin's Press, 1963, Pp. 605

By Wendell Margrave

Robert Donington, founder of the Donington Consort, specialist in the music of the 17th and 18th centuries, viola da gamba player of some distinction, and author of a useful book on instruments as well as an extended study of Wagner's operas and their symbolism has produced a significant contribution to the study of performance practice of older music in his book, The Interpretation of Early Music. Patterned after The Interpretation of Music in the Seventeenth and Eighteenth Centuries by Arnold Dolmetsch, to whose memory the present book is dedicated, it has the advantage of the accumulated research and performance experience of the 48 years between the appearance of the two publications. These years have seen the increased interest in early music, and more important, the wide-spread publication and performance of this music at every conceivable level of skill and informational background. This corpus of experience has served to clarify, to enrich, and in some measure to contradict Dolmetsch's findings and recommendations, without, of course subtracting from the importance and influence of his work. Donington's book brings us farther and more exactly in the direction of sensible and musical performance of older music; and I take this to be the purpose of the book. The cause of music in general, and of old music in particular, is ill served by excesses of antiquarianism and by emphasis on the "quaintness" of this music. There is something pathetic and ridiculous about a genuine seventeenth-century carriage lamp, authentically known to have once been used by the ill-fated Duke of Wappensquaddle, which now adorns a suburban rambler, illuminating with a 60-watt frosted Everglo bulb, powered by 115-volt, 60-cycle electricity furnished by the local utilities monopoly. It is equally distressing to see a group performing in "seventeenth century" costume, playing music from the 14th to the 18th centuries with here a pardessus de viole tucked amiably under a chin, there a viola d'amore playing an alto part, and the inevitable narrator telling all and sundry what a privilege it is to hear real old antique music played on the instruments for which it was written.

Of the 605 pages of the book, about 525 are devoted to text and musical illustrations. The rest is front and back matter: table of contents (an excellent outline, valuable for quick reference); a detailed bibliography, occasionally annotated; a comprehensive index; and four appendices, covering ligatures, realizations of figured basses, examples of ornamentation, and the "virginalists' strokes". Perhaps a good rough indication of the emphasis and extent of coverage of the book is a page count: Style, 37 pages; The Notes (accidentals), 26 pages; The Notes (embellishment), 135 pages; Accompaniment, 88 pages; Expression (general), 8 pages; Expression (tempo), 54 pages; Expression (rhythm), 26 pages; Expression

(punctuation). 13 pages; Expression (dynamics), 20 pages; Instruments, 92 pages. If any zealous reader adds these and gets a figure larger or smaller than the indicated total, let him rejoice. I may or may not have counted some of the half-titles to be found at the beginning of each "book". And if some of the lumpings together seem a bit arbitrary the wealth of detail and the ease of discovery of any particular point should satisfy all but the most zealous lovers of taxonomy.

I do not propose to review the parts of the book that are of primary interest to keyboard players, or for that matter, participants on the pibcorn; but I will suggest certain sections that should interest players of the viola da gamba and leave the other users of the volume to discover the delights of Donington's equally comprehensive pack-rattery in their behalf.

In the first place, the section on notation deserves the most careful study. Most of the practical cases of reading accidentals and key signatures are covered, and there is a most practical brief treatise on adding unwritten accidentals (*musica ficta*). All this is done with a minimum of pedantry and apparatus, and a maximum of clarity and practical usefulness.

His section on embellishment is also important and useful. He makes a pretty good job of separating 16th century style from early and late baroque practice, defines most of the conventional graces, and sets up a good basis for understanding the kind of contribution the performer was expected to make to the music, including the arbitrary variations that were not only permitted but expected. Study of this section, plus a little imagination and inventiveness, should go far toward correcting a variety of current stupidities in baroque performance: the literal worship of the printed page, the superstition that there is only one "correct" interpretation of any piece of the period, and the compulsively ornamented versions occasionally to be heard from recorder players who mix up a few scales, tag ends remembered from the Ganassi book, and jazz in a slow movement of a Telemann piece. Violinists (who probably will not read this book) are in particular need of this information. A decade of writing music criticism has convinced me that most violinists have no conception of the essential elegance and clarity of baroque music. They will play a Handel sonata without ornaments, but with the heart-break tone and romantic phrasing that they should get out of their system with the proper music. Gypsies should make their violins cry with Sarasate, not Handel. Not to mention the heavy relentless vibrato that is now *de rigueur* for a string player. This use of constant vibrato as an occupational disease is just as silly as the opposite convention indulged in by uninformed purists - that vibrato should never be used in baroque music. The truth is, that vibrato was used; but it was used as an embellishment. Donington is exceptionally clear on this point.

The long and excellent treatment of accompaniment is of interest chiefly to keyboard players, who can at least get a start here into the understanding of what must be done to repair almost all modern realizations of basso continuo. These vary from the flatulent effusions of Alexandre Beon, who deserves to be tormented in a special chamber of purgatory, to the dry, lumpy chord sheets furnished by most recent editors. Even these, although they are letter perfect on the notes required for a 6/5 chord, are full of errors in doubling. And there is nowhere the invention, or the imitation, or the figuration of the chords that we know from the written-out examples by Bach, to say nothing of the examples in Heinichen, to have been the daily bread of the 18th century cembalo player. From Donington, they should go to Arnold's book, The Art of Accompaniment from a Thorough-Bass as Practiced in the XVIIth and XVIIIth Centuries, and to Kinkeldey's Orgel und Klavier in der Musik des XVI. Jahrhunderts, (a title inexplicably absent from Donington's bibliography).

Performers on the gamba will be interested in the book's coverage of their instrument's function in basso continuo, in the sections "Supporting the Harmonic Accompaniment with a Melodic Bass Instrument", "Gamba or Cello", and "Adding a Double-Bass". Here there is a curious lapse of awareness in the contrast between gamba and cello. Donington nowhere mentions the fact that the baroque cello, like the baroque violin, was different in sound and in character from the instrument of the present day. The neck was shorter, and was set into the body at a different angle, requiring a lower bridge. The bass-bar was integral, being carved out of the belly, and the sound-post lighter. The strings were of gut, with the lower pair sometimes wrapped with soft wire. The bow was different. In consequence, the baroque cello was lighter in sound and was and is an excellent instrument for continuo playing. It was the preference of Emmanuel Bach, who spent his life in pretty good company as a cembalist. I have played continuo parts on gamba, baroque cello, and modern cello for years, and in spite of my general happiness with the viola da gamba as a solo and consort instrument, I must say that I prefer the baroque cello for continuo work. But the cello should be played clearly and directly, as a bass line, without the heart-throb tone of the lunch-room musician.

The whole section on tempo deserves careful study. Here Donington analyzes time words, dance tempos, time signatures, and pulse. There are a number of moot points in his discussion. I believe, for example, that his notion that the quarter note in a galliard equals the quarter note in the pavan is not justified. It ignores the whole discussion of hemiola and sesquialtera proportio, neither of which admits his solution. He also breaks a lance with Fritz Rothschild (The Lost Tradition in Music) over the interpretation of Heinichen's chapter on tempo. To quote: "All that Heinichen writes concerning which notes to take as quick for the purpose of detecting passing notes, Rothschild misreads as instructions for detecting tempo." I do not necessarily defend Rothschild on this

point, because it seems to me that there is too much extrapolation in his book from too little evidence; but I do insist, as a practical performer, that tempo has everything to do with whether or not a clutch of notes is heard as a chord or as an embellishment.

I also recommend the section on rhythm, which among other things dives bravely into the troubled waters of unequal notes. The book gives no conclusive solution to the problem for the excellent reason that good performers in the 18th century did different things, and there was no lack of acrimonious remark and thumb-biting among them on this point. The section on punctuation, including phrasing and articulation, is also excellent; although the explanation of "attacca alla corda" could be simplified and made more meaningful to a modern string player if it were simply called *martele* bowing.

The long section on instruments is not particularly rewarding to the gamba player, except for the four pages about the viols.

The book is the result of fifteen years work; and the amount of literature bearing upon the performance of music that Donington has gone through is staggering to contemplate. About half of the words in the book are quotations from contemporary musicians. Whatever one thinks about Donington's interpretations of these, and about his broad generalizations about style, the quotations are well chosen and are of real value. Equally valuable to the modern player with some interest in the reasonably authentic performance of older music is Donington's continuous (even if sometimes only implied) emphasis on performance -- on what can be accomplished in a rehearsal. This is healthy; as is his insistence on the principle that none of this music was unemotional. Too many practitioners of old notes forget the obvious truth that musicians of any century were musicians, and that they were led to music by a certain sensitivity to sound and a driving impulse to express their own or someone else's emotions. And no composer worthy of the name ever spent his time writing down absolute nonsense. If older music doesn't sound like music, it is worth the trouble to find out what is wrong, in seventeenth century or eighteenth century terms.

The actual solution to the problem of older music is the mutual interaction of scholarship and performance. In the absence of a living tradition, scholarship is obligatory. But scholarship without the living sound of the music is sterile. One of the chief values of Otto Kinkeldey's seminars in musicology at Cornell University was his insistence that every research paper should be bolstered up by singing or playing the music. Only in this way could the feeling of the notation or performance practice become a part of the student.

THIS BREATHING HOUSE

Charles G. Bell, St. John's College, Annapolis, Maryland

The hermit crab - distinguished
Not by solitude, but wandering;
Readiness
Among lost shells of a beach pile
Always to shift ground.

While the Bedouin
Carries the same tent
Over deserts unlocalized,
At starfall pitches in whatever
Plot, home's continuance.

And have we broken bread, and poured
Libations (playful) of wine,
Pitching the tent of flame,
By city, sea and mountain,
At the shell of how many hearths?

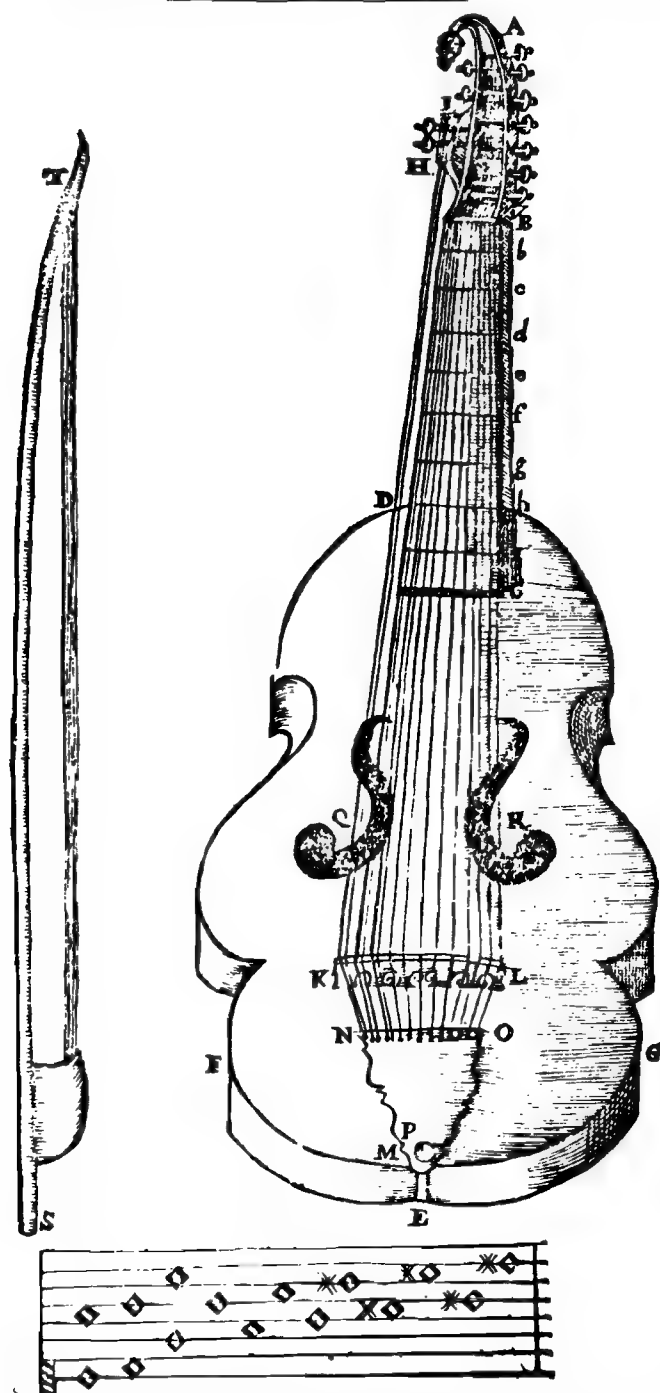
I do not understand the juncture
Between timelessness and time, the hunger
For an actual home, requiring homelessness.
Being of that foreclosure, I take it
Like bread and wine. I call it Incarnation.

Music, always reaching in the flow
A seat of permanence.
Listen to the viols:
Indwelling soul, homing
Through the shadows.

EXPLANATION OF THE SHAPE, THE TUNING AND THE USE OF THE LYRA DA GAMBA

Proposition XVIII

from *Harmonie Universelle* by Marin Merseune (1636)



The shape of the lyra da gamba is very little different from that of the viol; nevertheless its neck and fingerboard are much larger, for the fingerboard is covered with fifteen strings, of which the first six (lowest) make only three pairs (courses); and if one wishes to double each course, as one does in the lute one will have twenty - two strings, (covering the fingerboard) for the largest strings (lowest course) is put off the neck as seen in diagram (A-K) and the little peg box (H-I) is added to tighten these lower two strings.¹

It is not necessary to add that one may add a second peg similar to the second peg box of the theorbo, in order to place off side the neck as many bass strings as one would wish, since this device is already used

for viols. It should be noted also that the bridge (K-L) is wider,

lower and flatter than that of the viols because it bears a larger number of strings, of which it is necessary to touch three and four (strings) at the same time with the bow in order to make chords. Now the sound of the lyra da gamba is languid and is appropriate to arouse devotion and make the spirit return. One uses the instrument to accompany the voice and the recitatives.

(Merseune's chapter continues for some three pages).

Translated by Midshipman Robert Green*
United States Naval Academy

There are several tunings for the lyra da gamba including regular viol tuning but the one given in Merseune's illustration rendered in modern notation is as follows:



1. The lyra da gamba illustrated in Praetorius' *Syntagma Musicum* and the existing examples by Gasper da Salo (1612) and Antonio Brensio (1592) all have leaf-shaped tuning boards with pegs in sagittal positions instead of the tuning box with lateral pegs as is described and illustrated by Merseune.

*Midshipman Green is now Ensign Robert Green, USN. Ensign Green was recently awarded a Fullbright Scholarship for his translation of Hotteterre's *Principes de la Flute* and after a summer of destroyer duty will be granted leave to study Baroque music in France.

DIRECTORY OF
MODERN VIOL MAKERS

EUGEN SPRENGER

Mr. Eugen Sprenger, of 51 Reuterweg, Frankfurt a. M., Germany, hails from a long and well-known family of violin makers.

Mr. Sprenger served his apprenticeship as a viol maker under his father, the late Eugen Sprenger, Sr., who learned the art of violin making under his father who was one of the pioneers in reviving the art of making string musical instruments of Renaissance and Baroque periods. Mr. Eugen Sprenger was commissioned to make historical musical instruments for many well-known musicians and received a letter from the late Paul Hindemith praising the viola d'amore that Mr. Sprenger built for him.

Like his father, Mr. Sprenger models his viols after the ones made by Christian Hoffman, friend of and instrument maker for John Sebastian Bach. Viols made by Mr. Eugen Sprenger show the highest order of craftsmanship.

GUNTHER HELWIG

Mr. Gunther Helwig, (24a) Im Burgtor, Lubeck, Germany, after serving his apprenticeship at a violin-making school in Germany, studied viol making with the late Arnold Dolmetsch in England and translated Mr. Dolmetsch's book, The Interpretation of the Music of the 17th and 18th Centuries, into German.

Mr. Helwig with his son have made viols of the highest order of craftsmanship, modelling their instruments after the German 17th-century viol maker, Johann Tielke.

RUDOLF ERAS

Dr. Rudolf Eras, Kandern-Baden, Germany, is a musicologist who has become a master viol maker. Dr. Eras is the only viol maker who differentiates between the Renaissance type of viol and the Baroque type of viol by making the two types.

The Renaissance type is modeled after the early 16th Century Italian viols by Ventura Linoroli and a complete set blends beautifully in consort playing. The Baroque type is good for solo playing.

Besides viols, Dr. Eras makes rebecs and very beautiful Gothic fiddles. All of his instruments are very beautifully made.

DIETRICH KESSLER

Mr. Dietrich Kessler, 37 Tremet Grove, London, N. 19. England, is both a performer and maker of viols. Mr. Kessler was born in Switzerland where he studied cello in conservatory then entered a violin making school in Switzerland in his early teens. On finishing the school of violin makers he travelled to Haslemere, England, where he studied viol playing under Arnold Dolmetsch. After finishing his studies with the Dolmetsches, he set up his own viol making shop and played viol with the English Consort of Viols and The Elizabethan Consort of Viols.

The viols that come from his hand are made, with modification, after the great English viol maker Barak Norman. Kessler's viols have a fine tone that is suitable for both solo and consort playing and the workmanship is of very high quality.

GEORGE KELISCHEK

Mr. George Kelischek, of Atlanta, Georgia (P.O. Box 27008) was born in Germany and trained in the Herman Moeck Factory in Celle, Germany. The viols made by Mr. Kelischek are typically German in size and style and in most instances are highly decorative. The decorations on the instruments by Mr. Kelischek include the use of alternating dark and white wood veneered or laminated over the basic wood of the instrument and rococo floral designs painted in oil by his wife. The craftsmanship of Kelischek instruments is of high quality.

ARNOLD DOLMETSCH, Ltd.

Viols have been coming from the workshops of the Dolmetsches for almost three quarters of a century and viol makers from all over the world owe a great debt to the founder of this workshop in Haslemere, Surrey, England, Arnold Dolmetsch. There are few viol makers who have not been influenced directly or indirectly by the pioneering work of this man.

The Dolmetsch Workshop makes viols on order of all sizes, including pardessus, alto viols, division viols and lyra viols...all after the designs made by Arnold Dolmetsch. The treble and tenor viols can be had in two styles: the cornerless, or waisted guitar type, which was introduced in England by the Italians during the late 15th century, and the conventional style with corners.

The workmanship on all of these instruments is excellent and their tone color is bright.

CATALOGUE OF VIOL MUSIC

Compiled by Arthur Middleton

KEY TO COLUMN HEADINGS

Column 1. Catalogue Number

Column 2. Number of Parts (for consorts)

Tr, Tn, B distribution assumed- exceptions noted with asterisk in this column and distribution in parentheses after title.

Column 3. Form in which Published

- a-parts available
- b-score only, but no page turns
- c-score only, but possible page turns
- d-score only, but impossible page turns

Column 4. Justification for Inclusion

- a-specified by composer or contemporary publisher as for viols
- b-specified by composer or contemporary publishers as for viols or some other instruments, or voices (e.g. Holborne, Boismortier)
- c-specified by composer or contemporary publisher as for viols and some other instruments or voices
- d-not specified for any particular instrument by composer or contemporary publisher but probably for viols (based on style, range, and period of composition)
- e-ditto, but possibly (range making other instrumentation possible or vocalization without words)
- f-not specified, but probably bass viol playing tenor in a group of violin-family instruments (based on range, suitability and contemporary chests composed of 2 Vn, 1 Viola, 1 Vdg, 1 Cello - as in Stradivarius' Spanish Quintet)
- g-originally vocal but found in contemporary (or nearly so) instrumental manuscripts. Probably played by viols (e.g. Marrenzio: Solo e Pensoso)
- h-originally vocal but suitable for viol consort by mention of contemporary writers (e.g. Ortiz mentions "Felice occhi mei") Ornamentation should probably be in a violistic rather than a vocal manner
- k-specified for voice and viols on other parts or voices and viols together
- l-not specified but contemporary evidence suggests suitability for one voice (c.f.) and viols
- m-specified by composer for strings
- n-specified by composer for all sorts of instruments (is broken consort here alluded to?)--during heyday of viol consort
- o-vermischten stillen instru. und saitenspiel (e.g. Hausmann)

p-specified for voice and instruments

q-specified by composer for instruments

r-specified by composer for voices or instruments

Column 5. Key

- a-original key
- b-transposed from original

Column 6. Accompaniment

- a-viols alone
- b-viols and optional keyboard or lute continuo with figured bass
- c-viols and optional keyboard or lute, written out
- d-viols and obligato keyboard or lute accompaniment

Column 1 2 3 4 5 6

Vdg Soc Publication

#1	2 a	Locke: First Suite- "ffor several FFriends"
#4	5 a a a	Ferrabosco: In Nomine (Sch 10166)
#5	6 a a	Peerson: Fantasy and Almain #1 (Sch 10167)
#6	2 a a a d	Anon: Suite for Tr & B with Harpsi. (Sch 10168)
#7	* b a	Jenkins: Lady Katherine Audley's Bells and Ayre (Tr, B + optional Tn) (Sch 10169)
#8	4 a a a a	Ives: Fantasy (Sch 10576)
#10	3 b b a a	Drakeford: Fantasia for 3 Viols (1958) (Sch 10697)
#12	5 a a a a	Ravenscroft: Fancy #1 (Sch 10766)
#13	2 b a a a	Coperario: Two Fantasias (Sch 10795)
#14	4 b a a a	Baines, F: Pavan (Sch 10853)

Vdg Soc Supplemental Publication (Cdr. G. J. Dodd, RN 4 The Terrace H.M. Dockyard, Chatham, Kent)

1	4 a	Jenkins: Pavan
2	a	Ferrabosco II: Fantasy in g (Meyer No. 5)
3	4 a	Coperario: Fantasy (Meyer No. 4)
4	3 a a a a	Coperario: Fantasy (BM MSS Add 17793-5) (Meyer No. 1)
5	a	Lawes: Aire in g
6	5 a	Ward: Fantasy (Meyer No. 2)
7	4 a	Ward: 2 Fantasies (#13 & #16) (Paris Res) F770
8	a	Lawes: Aire in d
9	6 a	Deering: Fantasy (Meyer No. 2)
10	5 a a d	Lawes: Fantazy, Paven and Aire in F
11	4 a a a	Gibbons, O: Two Fantasies (Meyer Nos. 1 & 2)
12	3 a a a	Gibbons, O: Fantasy (Meyer No. 2)
13	4 a a a	Tallis: 2 In Nomines (Meyer Nos. 1 & 2)
14	4 a a a	Ward: Fantasy (No. 6 from Paris Res F770)

Column 1 2 3 4 5 6

15 5 a a a Ives: Fantasy (In Nomine) à 5

Consort Music, Stainer & Bell

* a a a d Jenkins: Fantasy Suite #4 in G(Vn or Tr, B, Org)
 * a a a d Jenkins: Fantasy Suite #5 in C(2Vn or Tr, B, Org)
 * a a a d Lawes: Fantasy Suite #5 in d(Vn or Tr, B, Org)
 * a a a d Lawes: Fantasy Suite #5 in d(2Vn or Tr, B, Org)

Consort Player, Stainer & Bell

3 a e a a Francesco da Milano: Canon-"Trinitas in Unitate"
 3 a a a a Anon (Tomkins?): Fancy
 3 a a a a Tomkins: In Nomine
 3 a a a a Tomkins: Fantasy
 3 a a a a Locke: Suite
 4 a a a a Ward: Fancy
 4 a a a a Merulo: Fantasy

Fellows Edition, Stainer & Bell

3 a a a Gibbons, O: 9 Fantasies
 6 a a a Byrd: Fantazia #1
 6 a a a Gibbons, O: Pavan and Galliard
 3 Byrd: Fantasy Trio #3
 4 Gibbons, O: Fancy I
 4 Gibbons, O: Fancy II
 4 Byrd: Fancy IV
 4 Byrd: Fancy V
 5 Tomkins: Fancy
 5 Byrd: Pavan and Galliards
 5 Byrd: Fantasy Quintet #1
 5 Byrd: Fantasy Quintet #2-"Leaves be green"
 5 Byrd: Prelude and Fantasy
 5 Byrd: Quintet #4 - "In Nomine"
 6 Byrd: Fantazia #2
 6 Byrd: Pavan and Galliard

Consort Transcriptions (Edited by Cecily Arnold)

K-1 2 a b a d Jeffries: Fantasy of 2 parts to the organ
 Da-1 4 a a Gibbons: Fantasy à 4 in g
 D-2 4 a a Jenkins: Dance in g
 D-3 4 a a Jenkins: Fantasy à 4, #6
 F-5 6 a a Jenkins: Fantasy à 6, #3
 E-5 5 a a Coleman: Fantasy in F
 C-2 3 a a a Tomkins: Fantasy #10
 Ca-3 3 a a Tomkins: Fantasy #7

Column 1 2 3 4 5 6

Ca-1 3 a a a Tomkins: Fantasy #4
 C-4 3 a a Jeffries: Fantasy #6
 Ka-2 3 a a d Gibbons, C: Fantasy Suite #1
 Ca-2 3 a a a a Tomkins: Fantasy à 3, #5
 Ca-4 3 a a a a Easte: Melpomene
 Ba-3 2 a a Hingston: Fantasy for Tr and B
 Cc-1 3 a a a a Anon (Coperario): Fantasy for 3 Basses
 Cb-1 3 a a a a Tomkins: Fantasy à 3, #15 (Tr, 2B)
 Bb-1 2 a a a Anon: 2 Fantasies & an Aire (2B)
 C-1 3 a a a a Tomkins: Fantasy à 3, #8
 C-3 3 a a a Coperario: Fantasy à 3, #3
 D-1 4 a b a a Jenkins: Fantasy à 4, #4
 Ba-2 2 a a a a Simpson, C: Divisions for Tr and B, #4
 Ba-2 2 a a a a Simpson, C: Divisions for Tr and B, #3
 Ba-1 2 a a a a Simpson, C: Divisions for Tr and B, Sets #1 & 2

Peters

PE 6100 * d c a d Morley: Consort Lessons (Beck Ed.)
 (2 viols + 4 other instruments)
 HE 558a 3 a a a Tomkins: Fantasy on Gloria Tibi Trinitas
 HE 558b 5 a a a Tomkins: Pavan
 HE 559a 2 a a d Jenkins: Aria in A (Vn, B, Org)
 HE 559b 2 a a d Jenkins: Sonata in D (Vn, B, Org)
 De-89 4 a a a Locke: 4 4-part Suites from Consort Musik
 (Beck Ed. - NYPL)
 De-88 4 a a a Byrd, Bull, Ferrabosco, Jenkins, Ives: Fancies (Beck Ed. - NYPL)
 HE 578a 5 a a c Coperario: Fantasy-"Che pue miravi"
 HE 578b 5 a a a Ferrabosco: Fantasy - "Vias tuas"
 PE 4821 8 a r a a Gabrieli, G: Canzone (1597)
 PE 4807 8 a e a Gabrieli, G: Canzone (1615)
 PE 4822 8 a e a Rongoni-Taeggio: Instrumental Canzona-"La Porta"

Pennsylvania State Music Series

4 * l, p Stoltzer, Finck, Lapidida: Renaissance
 Lieder (3 viols + voice)
 5 c Deering, R: Cries of London

Hortus Musicus, Baerenreiter

2 2 b h a a Lasso: Bicinien
 4 2 b e a Leichte Duette, 16th Century
 5 2 b e a Leichte Duette, 16th Century
 14 3 b, d a a English Fancies, 17th Century

Column 1	2	3	4	5	6	
16	3	b	n	a	a	Bassano: 7 Trios
18	2	b	de	ab	a	Lasso: 6 Fantasies
19	2	b	e		a	Lasso: 6 Fantasies
21	2, 3				a	Vierdank: Capricci
23	2	b	d	ab	a	Gastoldi: Duos
24	2	b	d	a	a	Gastoldi: Duos
27	2	b	n	a	a	Bicinien der Renaissance
28	2	b	n	a	a	Bicinien der Renaissance
29	4	a	e	ab	a	Isaac: 6 Instrumentalsätze
63	2, 3	b		ab	a	Walter: Canons in the Church Modes
64	3	b	adn	a	a	Bassano, Lupo, Morley: Easy Trios
73	6	a			a	Hassler: Intraden aus dem Lustgarten
75	2	b			a	Sweelinck: Rimes Francoises et Italiennes
96	5	a			a	Scheidt: Canzon Bergamasca
103	6	a			b	Strungk: Sonate für 6 Streich Instrumente
134	4, 5	a	ad	a	a	Taverner, Type, etc: In Nomines
136	2	b	a	a	a	Morley: 9 Fancies (Good Edition)
137	4	a	el	a	a	Carmina Germanica et Gallica
138	4	a	el	a	a	Carmina Germanica et Gallica
140	5	a		a	a	Canzon Super Intradam Aecheopiam
148	4				a	Demantius: Deutsche Tänze
149	3	a	a	a	a	Jenkins: 7 Fantasies
150	2				a	Albert: Duette
156	5	a	e		a	Erbach: Canzona - "La Paglia"
167	2	b	a		a	Locke: Duets for 2 Bass Viols

Baerenreiter

BA 75	5	a	a	a	c	Dowland: 5 Stücke
BA 2660	*	a	*			Der Instrumental Kreis (* Col. 4 a, d, e, x) 3-7 parts
BA 2599	4	a	f	a	a	Bach: Die Kunst der Fuge

Nagel

53	*	a	d		a	Carmina (ed. Moser and Piersig) (3-5 parts)
58	3, 4	a	a	a	a	Purcell: Viol Fantasias
80	4	a	*	ab	*	22 Altdeutsche Tanzsätze (*Col. 4: d, e, o) (*Col. 6: a, b, c)
97	4	a	l	a	a	Peter Schöffer's Liederbuch
113	*	a	a	a	a	Purcell: Viol Fantasias (5-7 parts)
119		a				Staden: Venus-Kränzlein
137		a				Scheidt: Suite
173	5	a	a	a	c	Dowland: 7 Tears Pavans
179	4	a				Scheidt: Spielmusik

Column 1	2	3	4	5	6	
180	4	a				Scheidt: Spielmusik
563	3	a	a	a	a	Gibbons, Lupo, Coperario: Fancies (Some wrong measure nos.)
564	3	a	a	a	a	Gibbons, Lupo, Coperario: Fancies (Some wrong measure nos.)

Möseler

4, 5	bd	nk	ab	a	Alte Madrigale (p. 48, 73, 79, by Eccard & Stephani)
2	b	e		a	Meisterkanons aus Gleareau's "Dode Kachordon"

Corona Series - Möseler

13	4	a		a	Praetorius: 6 Tanzfolgen
14	4, 5	a		a	Praetorius: 6 Tanzfolgen
44	4			a	Kanzonen
45	4			a	Ricercare
46	4			a	Fugen I
47	4			a	Fugen II
48	4			a	Choralbearbeitungen
49	4			a	Hassler: Kirchengesänge

Pfauen Verlag

23	2	a	a	a	a	Engel (1949): Duet in C
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Pelikan Edition

743	2	b	ea	a	Masters of 16th and 17th Centuries
744	3	b	e	a	Instrumental Liedsätze c1500

Universal Edition

UE12574	6	a	b		a	Adson: Courtly Masking Ayres
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Music Press, Inc.

4	a	e	a, b	a	Gabrieli, Andrea: 3 Ricercare
5	a	b		a	Holborne: Fruit of Love and High Ho Holliday

Hinrichshofen-Noetzel Consortium

994a	3			a	Locke: The Broken Consort
994b	3			a	Locke: The Broken Consort
1002	3			a	Hilton: Preludio and 5 Fancies (No. 1022?)
995	4		l	a	Egenolf: Gassenhauerlein und Reutterliedlin
1009	4			a	Simpson, T: Taffel Consort, 1621
1010	5	bd	a	a	Brade: Neue asserlesen e Paduanen; Galliarden; Cantzonen, 1609
1011	5		a	a	Brade: Neue lustige Volten, Cou-

Column 1	2	3	4	5	6
					ranten, Balleten; Paduanen, 1621
1022	5				a Widman: Kanzonen, Intradan, Gagliarden, 1618 (No. 1023?)
996	8		n		Bartolini, Gabrieli, Gussago: Kanzonen, 2 choir
1012	8		n		b Frescobaldi, Guami: Kanzonen, 2 choir
1066, 67	4	a			a Antwerper Tanzbuch, 1583
1064, 65	4	a			a Phalese: Löwener Tanzbuch, 1571
Hinrichshofen					
2				a	Demantius: Zehn Fugen zu 2 Stimmen (Urtext)
2					Rhaw: Bicinia gallica et latina, 3 vols.
3233	4				Von Arx: Quartette alitalianischer Meister
123	4	a	f		Bach: Art of the Fugue-Contrapunctus I
124	4	a	f		Bach: Art of the Fugue-Contrapunctus IV
3093	4	a			Hilleman (arr.): Das Blockflotenquartett I
3223	4	a			Hilleman (arr.): Das Blockflotenquartett II
3244	4	a			Hilleman (arr.): Das Blockflotenquartett III
3261	4	a			Hilleman (arr.): Das Blockflotenquartett IV
3018	3				Ghro: Paduanen und Galliarden
3118	3				Ghro: Padovaner Tänze
3038	3				14 Tanzstücke aus einem notenbuch c1600
344	*				Valentin: Sonus Illiteratus- 2 to 4 parts
3305	4	a			Hilleman (arr.): Das Blockflotenquartetts V, 1600
3222	3				Praetorius: Tänze aus "Terpsichore"
3311	3				Deutsche Tänze des 16 Jahrhunderts
Schirmer					
*		a	a		Byrd: Christ Rising Again -Voices (SSATBB), 4 Viols

Column 1 2 3 4 5 6

Moeck Zeitschrift für Spielmusic

300	3			a	a	Music der Gotik
294	4				a	Banchieri: Canzoni alla Francese
112	2	b	e		a	Rhau: Bicinia Germanica
18	2	b	e		a	Di Lasso: Bicinien
9	4	bd	e		a	Isaac: 4-part instrumental settings
28	4	b	e		a	Franck, M: Deutsche Weltliche Gesänge und Tänze (1604)
228	5	b	p		a	Albert, H: Secular and sacred Aires
11	4	b	e		a	Gervais, C: Four-part Dances
1	4	b	e		a	Susato: Altniederländische Tänze
24	4	c	e		a	Peuerl: 2 Suites
86	5	b	e		a	Demantius: Four Galliards
2	3	b	q		a	Agricola: Choralkanons
105	4	b	e	a	a	Die Triumphierende Liebe (Celle 1653)
32	4	b	e		a	Demantius: Polnisher und Teutscher Art Tänze
56	4, 5	b	o		a	Haussman:
49	4	b	e	a	a	Schein: Vierstimmige Suitensätze
43	5	c	e		a	Schein: Fünfstimmige Suitensätze
58	3	cd	e		a	Isaac: Instrumentalstücke

Oxford University Press

5	b	a	Holborne: Suite (Dart, Ed.)
5	b	a	Holborne: 2 Quintets (Hunt, Ed.)

XEROX COPIES FROM VARIOUS EDITIONS, VARIOUS EDITORS
Distributed by: Helga Rotermund, Hanover, Germany; and Eugen Sprenger, 51 Reuterweg, Frankfurt a. M. Germany and probably others.

I/1	1	a				Fischer, Suite 2 in D (B, Bc)
II/1		a	a	a		Coperario: Fantasi I (2B bc)
II/2		a	a	a		Coperario: Fantasi II (2B bc)
2/1	2	a	b	a	a	Telemann: Sonata F dur
2/2	2	a	b	a	a	Telemann: Sonata D dur
2/3	2	a	a	a	a	Coperario: Fantasia
3/1	3	a	a	a	a	Byrd: Fantasi 2&3- "Plainsong fantasi"
3/2	3	a	a	a	a	Lupo: Fantasia
3/3	3	a	a	a	a	Simpson, C: Suite
3/4	3	a	a	a	a	Bevin: Browning
3/5	3	a	a	a	a	Gibbons: Fancy, Galliard, Fancy
3/6	3	a				DuCauroy: Fantasie
3/7	3	a			a	Lassus, LeMaistre, Gumpelzheimer: Lieder
3/8	3	a			a	Stoden, Hassler, Lassus, Hagins: Lieder

Column 1 2 3 4 5 6

3/9	3	a				Peurl: Gantz neue Paduanen
3/10	3	a		a		Anon: Ach hülf mich, Hofhaimer, Die Brümelein
3/11	3	a		a		Coperario: Two Fantasies
3/12	3	a		a		Daman, Lupo: Fantasies
4/1	4	a	a	a		Ferrabosco, Coperario, East: Fancys
4/2	4	a	a	a		Byrd: Fantasi 1, Christe Redemptor 1
4/3	4	a	a	a		Byrd: In Nomine
4/4	4	a	a	a		Gibbons, O: Fantasy 1
4/5	4	a		ab		Senfl: 6 Lieder
4/6	4	a	a	a	a	Funccius: Stricturae violadi gambicae
4/7	4	a	a	a		Gibbons, O: Fantazia 2, In Nomine
4/8	4	a	a	a		Ives: Fantasia D dur
4/9	4	a	a	a	b	Scheidt: Pavanen I-VI
4/10	4	a		a		DuCurroy: 2 Fantasies
4/11	4	a	a	a		Ives: Fancy in g
4/12	4	a	a	a		Jenkins: 5 Ayres
4/13	4	a	a	a		Lupo, Ward, Anon: 3 Fancys
4/14	4	a	a			Scheidt: Galliard, Couranten, Allemand. #7-19
4/15	4	a				Jenkins: 2 Fancys
4/16	4	a				Ives: 2 Fantasies
4/17	4	a				Ferrabosco: Fantasia
4/18	4	a				Isaac: Alla bataglia
4/19	4	a				Jenkins: Ayres I & II
5/1	5	a				Lassus: Two Madrigals
5/2	5	a				Lassus: Two Madrigals
5/3	5	a		a		Stoltzer, T: Octotonorum melodies 1, 2, 3
5/4	5	a	a	a		Hammerschmidt: Paduanen 1, 2
5/5	5	a	a			Hammerschmidt: Paduanen 3, 4, 5
5/6	5	a	a	a	a	Gibbons, O: In Nomine
5/7	5	a				Byrd: Lullaby, The silver swan (w/ words)
5/8	5	a	a	a	a	Gibbons, O: London Street Cries (German Text)
5/9	5	a	a	a	a	Gibbons, O: London Street Cries (English Text)
5/10	5	a				Gibbons, O: Madrigals and Motets 1-5
5/11	5	a				Scheidt: XXVII Canzon Super Cant. Gallicum
5/12	5	a				Scheidt: XXIX Canzon Super Cant. Gallicum
5/13	5	a				Scheidt: XXXI Canzon Super Cant. Gallicum
5/14	5	a	a	a	a	Byrd: Fantasy I
5/15	5	a	a	a	a	Byrd: Fantasy II, In Nomine II

Column 1 2 3 4 5 6

5/16	5	a				Posch: Paduan and Galliard
6/1	*	a	a	a	a	Schutz: Was mein Gott will (4 viols & 2 voices)
6/2	6	a	a	a	a	Gibbons, O: Pavan, Galliard; Tomkins: Fancy
6/3	6	a	a	a	a	Byrd: Fantasy I, Pavan, Galliard
6/4	6	a	a	a	a	Byrd: Fantazia II and III
6/5	6	a				Wilbye: Draw on sweet night (w/ words)
6/6	6	a				Praetorius: Ach Gott von himmelsich
7/1	*	a	a	a	a	Schütz: Sinfonia and Choral (7 viols + 6 voc)

Associated Music Publishers

ARS 31

Holborne: 3 Dance Movements (Sherman Ed.)

Archive

1 & 2	4	b	e	b	a	Nine 16th Century Dances - BM RAP 59-62 (RMS 426-428)
3	4					Seven Consorts from the Dolmetsch Collection
5	4, 5					Byrd: Seven Pieces
7	3					Byrd: Two Fantasias
8	4	a				Cato, D: Chromatic Fancy
9	3					Locke: Consort
10	3					Gibbons, O: Fantasia #1
12	3					Early Tudor Trios
13	3					Jenkins: Suite
15	4					Funccius: Suite
16	4					Six 16th Century Quartets
17	5		b			Holborne: Suite
18	5					Tye: 2 Quintets
19-25	5			c		Dowland: Lach. Pavan, Galliard and Allemands
26	5		b			Holborne: Pavan and Galliard
28	3					Phillips: Trio
29	5					Four Dances (1547)
30	4					Bull: 3 Ricercari
31-34	4		a			East: Airy Fancies
35	5	c	g			Marenzio: Solo e pensoso
36, 37	3	a				Gibbons, O: Fantasy 2 and 3
39	4					Sweelinck: Variations on an old German Song
40, 41	4					Frescobaldi: Canzona and Ricercari
42	3					Anon: Instrumental Trio
43	6	a	a	a	a	Wilbye: Fantasia à 6 (Some Stimtauch in this ed. see ME 84) (RMS 730)

Column 1	2	3	4	5	6	
44, 45	5					Schein: Suites 8 and 18 (RMS 734, 735)
48	4					Munday, J: Robin
49	3					Obrecht and Isaac: 3 Trios
50	5		b			Holborne: A first set of Quintetts (RMS 750)
51	5		b			Holborne: A second set of Quintetts (RMS 752)
52	5		b			Holborne: A third set of Quintetts (RMS 754)
53	3					Banister: Ground in D
54	3					Deering: Pavan and Motet
55	3					Dunstable: Motet and Fantasy
56	3					Taverner: 2 Motets
57	3					Anon: Fantasy in 3
58	5	a	a			Byrd: The leaves be green
61	4					Gibbons, O: Lord of Salisbury, Pavan and Galliard
63	5					Phillips: Pour vous amour
64	4	a				Byrd: Fantazia à 4
65	5	a				East: Desperavi (Ed. 10486)

Schott Editions

3758, -59	4					Attaingnant: Pariser Tanzbuch
2306	4	a	n	a	c	Gabrieli, G: 4 Canzoni per Sonar
2316	3	a	d			Willaert: Nine Ricercare
3914	4	b	d	a		Gumpelzhaimer: 12 Fantasies
2311a, b	4	a				Locke: Six Consorts
SRP 14						Morley: Aria in Tripla Time
2655	*					Tänze und Stüke Alter Meister (3-4 parts)
2310	4	a	d			Palestrina: 8 Ricercari
2435, -36	4	b	e			Susato: Danserye
2657	4					Widman and Voelkel: Dances c 1600
2439, -40	*	b	d	a	a	Liber Fridolini Sichery (3, 4, 5 parts)
10264	6	a	a	a		Peerson, M: Fantasy and Almain #2
10265	6	a	a	a		Peerson, M: Fantasy and Almain #5
1604	4	a				Purcell: Pavana and Chacona
2314	5	a	e	b	a	Stoltzer: 8 Fantasias (scholarly edit. Transp.)
10582	4		a			Mico: Fancy #3
10583	4		a			Mico: Fancy #9
10584	4		a			Mico: Fancy #13
10160	3	a				Lupo: 2 Almains and 2 Pavans
1628	5	a	k	a		Gibbons, O: London Street Cries
2208	2	b				Bicinien (Doflein)
2836	2	b				Bicinien (Zimbaur)
4667	4	b	b	a	a	Galilei: 12 Ricercare
10465	2	b	r		a	Wythorne, T: 15 Duos in canon

Column	1	2	3	4	5	6	No Pages
Stainer and Bell, Musica Britannica							
XV		3-5	bd	dake	a	a	199 Music of Scotland
XVIII		3-4	bd	e	a	a	98 Music at Court of Henry VIII
XXI			bd	ac	a	ad	135 Lawes: Select Consort Music
IX		2-6	bd	ac	a	abd	213 Jacobean Consort Music
Stainer and Bell, Fellowes Edition							
XV				a			Byrd: Madrigals and Secular Songs for Solo Voice
XI (Eng. Mad. Sch)							Weelkes, T.: Madrigals for Voices & Viols
XII (Eng. Mad. Sch)							Weelkes, T.: Madrigals for Voices & Viols
Erbe Deutschmusic							
Bd. 32		3-4	bcd	le	a	a	130 Mesural Kodex des Nikolaus Apel I
33					a	a	Mesural Kodex des Nikolaus Apel II
34					a	a	Mesural Kodex des Nikolaus Apel III
4		3-4	b	ep	a	a	98 Glogauer Liederbuch I
8		4	db	p	a	a	70 Glogauer Liederbuch II
49		3, 5	bd	a	a	b	120 Hammerschmidt: Erster Fleiss
44		2	b	a	a	a	Schenk: Nympe di Rheno
Moseler							
		4	b	a			90* Senfl, L: Samtliche Werke Bd. VII
University of Chicago							
		4			a		130 Musica Nova
Stainer and Bell							
		3-6	d	a	b	a	Byrd: Complete viol consorts (source book only, mostly transposed too high and unplayable because of page turns)
Leuckart							
		3-5		del			Ambros: Geschichte der Musik bd. V
Wellesly Editions							
#1		2-5	bd	a	a	*	117 Jenkins: Fancies and Ayres (*Col. 6 a, b, c, d)

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(In all cases viol is specific and not merely exact doubling of keyboard left hand)

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- | | |
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Eschig | Anon: Suite for treble viol
Couperin, L: Trois fantasies pour tr viol et Bc |
| Schott 10066 | Hervelois, C de: Suite in G Maj. (Tr, Bc) |
| Schott 10356 | Marais: Suite in D Maj. (Tr, Bc) |
| Durand | Couperin, F: 2 Suites |
| Chester | Forqueray, A: Pieces de viole |
| Schott CB 45 | Forqueray, A: Suite |
| CB 46 | Forqueray, A: Suite |
| Augeuers 5527 | Forqueray, A: Suite |
| B&H Kammersonaten | Graun: 2 Sonaten (10 and 11) |
| Durand | Hervelois: Pieces de viole 1 ^{er} & 2 ^{me} recueil |
| Schott CB 42 | Hervelois: Suite |
| CB 43 | Hervelois: Suite |
| B & H 5707 | Kibpinen, Y: Suite für Vdg & Klavier (op. 91) |
| Schott 1575 | Kühnel, A: Sonata |
| Schott CB 79 | Marais: Suite in d min. - "La Folia" |
| Delrien | Marais: Suite in D Maj. |
| Senart | Marais: Suite in a min. |
| B & H 4178 | Schaffarth, Ch: Sonate in A-dur |
| Verlag für Music
Kult & Wissen | Telemann: Sonate in G Maj. |
| Peters 3816 | Hammerin: Alte Meister des Violaspiels (Vla arr.) |
| Ricordi Sy 641 | Corrette, M: Suite in C Maj. (Tr or other instr.) |
| Peters-Litoff | Telemann: Sonata in e min. |
| Schott 3678 | --Old Classics: short pieces |

TWO VIOLS

- | | |
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| Leduc | Couperin, F: Deux concerts pour les violes |
| Senart | Leclair l'aine, J M: Sonates à 2 violes |
| Salabert | Leclair l'aine, J M: Sonates à 2 violes |
| Hinrichson | Leclair l'aine, J M: Sonates à 2 violes |
| Moeck 39 | Boismortier: Sonates pour deux Bassons, Cello (Vdg) |
| Moeck 45 | Boismortier: Sonate II (Bassons, Cellos or Vdg) |
| Bär 2979 | Telemann: Sonatas for 2 flutes or 2 viols (reading down a ninth, tenor cleff) |
| Bär 2980 | Telemann: Sonatas for 2 flutes or 2 viols |

TWO VIOLS with Bc
B&H Coll Mus 25
Durand

Graun, J G: Trio in G Maj. (Violin Ed.)
Couperin, L: Deux Symphonies pour dessus et basse de viole

TRIOS WITH VIOLIN AND CEMBALO

- | | |
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| Senart | Barriere, J: Trio |
| Einstein | Becker, D: Trio |
| Senart 5379 | Boieldieu, F A: Sonate (op. 5) |
| NMA 143 | Boismortier: Trio D Maj. (op. 50/6) |
| Einstein | Buchner: Sonate |
| K&S Org 21 | Buxtehude: Trio Sonata (op. I/7) |
| K&S Org 6 | Buxtehude: Trio Sonata (op. II/2) (also B&H Col Mus #53) |
| NMA 117 | Buxtehude: Trio Sonata (op. II/6) |
| Durand | Couperin, F: Concerts Royaux |
| K&S Org | Erlebach, H: Sonata |
| Rubart | Fiala, I: Sonate |
| B&H 23 | Handel: Trio in g min. |
| NMA 151 | Telemann: Darmstädter trio in F Maj. |
| K&S Org | Krieger: Trio Sonata |
| Peters 3875 | Telemann: Concerto in E Maj. |

TRIOS WITH FLUTE

- (traverso or recorder) AND CEMBULO
- | | |
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| HM 160 | Boismortier: Trio Sonata |
| BA 3302 | Driessler, J: Serenata à tre (1956) |
| Zimmermann | Lotti, A: Sonata in G Maj. |
| HM 161 | Pepusch: Sonata in d min. |
| Peters 4561 | Telemann: Trio in c min. (Rec) Vdg or oboe |
| Foetisch | Leclair: Trio (Schott 1369-different realization) |

Sikorsky 350

Leclair: Trio (one third higher, for recorder)

B&H Coll Mus 67

Telemann: Trio Sonate in C Maj. (Tr, Alt rec.)

Schott 3654

Telemann: Trio sonate in d min. (Tr, Alt rec.)

Schott 3655

Telemann: Trio sonate in g min. (Tr, Alt rec.)

Moeck 1005

Telemann: Trio sonate in F Maj. (Pardessus, rec.)

Schott RMS 50

Telemann: Trio sonate in F Maj. (Pardessus, rec.)

Schirmer 2022

Telemann: Trio sonate in F Maj. (Pardessus, rec.)

VIOL WITH OTHER INSTRUMENTS AND BASSO CONTINUO

(Vdg is solo part at least some of the time in following)

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| Gunther | Grobe: Partita à tre (Vdg, Va d'am, Bc) |
| B&H Coll Mus 58 | Guillemain: Conversation galante (Fl, V, Vdg, Bc) op. 12 |
| Univ. Press 1929 | Haydn, J: Divertissement (Ob, V, Vdg, Vc - no Bc) London |

B&H Coll Mus 68 Janitsch, J: Kammersonate "Echo" (Fl, Ob, Vdg, Bc)
 DDT 25 LXVIII Kerll, K: Sonate (2V, Vdg, Bc)
 K&S Org 20 Reinken, A: Hortus musicus (2V, Vdg, Bc)
 B&H Coll Mus 77 Reinken, A: Hortus musicus
 K&S Org Strungk, N A: Trio sonate d min. (2V, Vdg, Bc)
 NMA 10 Telemann: Quartett (Fl, V, Vdg, Bc)
 NMA 24 Telemann: Quartett (Fl, V, Vdg, Bc)
 NMA 47 Telemann: Quartett (Fl, V, Vdg, Bc)
 B&H Coll Mus 56 Telemann: Quartett (Fl, V, Vdg, Bc)
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 UN Ed. 12757 Schmelzer: 2 Sonatas (V, 2 Tn, B, Bc)
 Edition Musicales Transatlantiques:
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 Polskie Wyndewnictwo muzyczne
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 VIOLA DA GAMBA WITH VOICE AND BASSO CONTINUO
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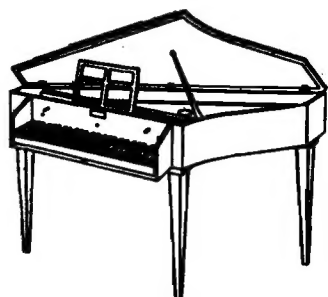
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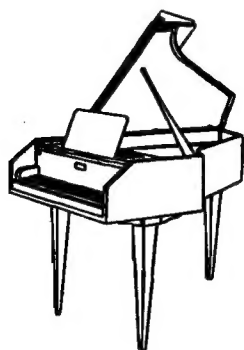
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